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Index

SUBJECTS, AUTHORS AND GENERAL INFORMATION

Index

PAGE	PAGE
Dick, John J., One Illus.	xvii
Dulk, Mr.	143
Durkee, M. H., Winslow	204
Duyck	50
EAKINS, THOMAS	lxxv.
Eat, C. Clarissa Warr	201, 204, 204, 204, 204
El Greco	xxxvii
Eustache, Waller	190, 192
E.	lxxix
Englehardt	170
Etches, A. Group of American. By Troy	cxxi
Kingsley Seven Illus.	cx
Etelang	cx
Etre, Louise	xc
FAITHORNE, WILLIAM	168, 173
Farnham, Sally James	cxi
Father, Oscar	lxxix
Feldman, Baruch. One Illus.	xci
Fenton, Beatrice	cxi
Field, Hamilton Ester	cxxxiv, cxxxv
Flagg, C. Noel	xvi
Flatman, Thomas	167
Foote, Russ'	98
Forsyth, G. M. (Pilkington). One Illus.	68
Foster, Ben	cxiv, cxxxiv
Fox, Mrs. C. Beatrice	cxi
Franck	lxx
Friede, Frederic C. One Illus.	xviii, lx
From an Old, Old Book. By Antony Anderson	xciv
Fuko	100
Fuller	lxvi
Furunolu	208
Furuta-Orube	209
GAINSBOROUGH	cxxxv
Ganki	205
Garter	cxii
Garber, Daniel	xlviii, cxiii
Garnsey, Miss	cxxxii
Gauquin	ci, cxxxii
Gaul, Arrah Lee	xcii
George, Henry	95
Gerte, Mr. C. M.	72, 197
Gethin, Percy Francis	85
Getz, John. Chinese Ceramic Collections in Museums. Nine Illus.	lxi
Gibson, W. A. One Illus.	95, 95
Giles, Mr. Howard	204
Gimson, Ernest W.	189
Gimson, W.	192
Gratto	lxxxi
Glackens	ci, xii
Gleeson, A. K.	ci
Gleeson, C. K.	cxxxv
Goldthwaite, Anne	lvi, c, ci
Gough, Mrs.	cxxxii
Goya	xxxvii
Graily, Charles	lvi
Greenberg, Morris	ci
Greene, Sarah Morris	x
Greiffenhagen, Maurice, A.R.A. One Illus.	71, 192
Griffith, Walter	cxv
Griffith, Mr. Ebert	201
Grey	xviii
Griswold, Mrs.	xxxii
Grell	xiii
Group of American Etchers. By Troy. Kite	Seven Illus.
Guillainon	xi
Guthrie, Sir James	95
Gyoku-ho	100
HALF, MRS. LILIAN WESTCOTT	201
Hage, Philip	cxiv
Halpert	lxv, xcvi
Halpert, Samuel	ci
Hals	164
Haney, Dr. On Industrial Art	li
Hanford, Mr.	cxxxii
Hardy, Dudley	98
Hare, Mrs. Robert D.	cxix
Harrison, Brigitte	xci
Hartley	lxiv
Hartman	lxxxvii
Hartmann, Bertram. One Illus.	lxxxviii, lxxxix, cxxxii
Harvey, Eliza	xc
Hashimoto, Kuniyuki	101
Haskell, Ernest	ci, cxii, cxxiv
Hassall, John	95
Hassam, Childe	xvi, lvi, ci, cxiv, cxxvii, cxxxiv, 202, 201
Hatfield, Nina	cxxx
Hawley, Mrs. Margaret Foote	204
Hawthorne, C. W.	xlviii, lxxxiv, cxii
Hazen, Miss Grace	lxxxvii, cxxxii
Hecht, Zoltaine	cxxxii
Henderson, John	98
Henn, Robert	lxvii, ci, cxii
Hida-Shuzan	101
Higashiyama-Yoshimasa	209
Higgins, Eugene	ci, cxii
Higgins, J. T.	c
Higgins, W. Victor	xlviii
Hill, C.	xc
Hilliard, Nicholas	163, 168, 170
Hills, Laura Coombs. One Illus.	204
Hofstein, Harry L.	cxxxvi
Holbein	161, 170
Holley, Bertha	lxxxviii
Holmes, Mr. C. J.	197
Holzhauser, Emil	lxvii
Homer, Winslow	cxxxvi, cxxxix
Hopkins, James R. One Illus.	lxvii, lxviii
Hornby, Lester G.	cxxxv
Horter	cxii
Horter, Earl	ci, ci
Hosking	167
Hoskin, John	170, 177
Hoskyn, Miss Felicia Waldo	lvi, xci, 201
Hubbell, Henry	lxvii
Hudson, Charles W. One Illus.	202, 204, 205, lxvii, xci
Hutchens, Frank T.	cxvii
Hutchins, n. G. P. One Illus.	92, 93
Hyatt, Anna V.	xc
IKEDA-YUHACHI. One Illus.	102
Ikeyami-Shubo	100
Imao-Keinen	100
Industrial Art, Dr. Haney on	lii
Ingres	lxxxvii
Inness, George	lxvi, cxviii, cxix, cxxi, cxxxii
Institute, Carnegie	cxv
Irving, Wilson	dlix, lxviii
In the Galleries. Four Illus.	cxvii
Ishiyama, Tahaku	101
Ishikawa-Kakuji	103
Israels, J.	95
Ito-Ryugai	101
JAEGER DR.	cxxxii
Jackson, F. E.	72
Japanese Painting and Sculpture. Twelve Illus.	100
Jaque, Bertha E.	ci, cxiii, cxiv
John, Augustus E.	72, 93, 197
Johnson, Grace M. tt	cxvi
Johnson, Harry L.	204
Johnson, Misses	cxxxi
Jongkui	ci
Joyce, R. (Pilkington). Two Illus.	66
KAHATSU-YOSHIMITSU	103
Kamisaka-Shunpo	101
Kamo-shita-Choko	104
Kanai-Ishō	101
Karfoil, Mr. Renwee	cxxxi
Kato-Shikakudo	101
Kato-Shoshu	104
Katsuda-Shokin	104
Kawai-Gyokudo	100
Kawasaki-Ranko	101
Kellogg, Miss	cxxxi
Kendall, Sargent	cxii
Kent, Rockwell	cxii
Kikuchi-Keigetsu	104
Kinkind, Anna Belle. A Portraitist in Poetry. By W. H. de B. Nelson. Five Illus.	lii
King, Paul	cxv, cxvi
Kinne, Troy. A Group of American Etchers. Seven Illus.	c, cx, cxii
Kirkmayer	cxxvii
Kirkpatrick, Miss Ethel	192
Kitamura-Shikaku. Two Illus.	103, 104
Kitchell Mezzotone	liv
Knauth, Elsa	xc
Knight, Miss	lxxxix
Kobaya-gawa-Shusei	101
Kobayashi-Gokyo	100
Koerner, W. H. D. One Illus.	lxii, lxiii
Kolombo, Thorwald	cxxxi
Koralewski	lxxxix
Korbel, Mario	lxvii
Kosaka-Shiden. One Illus.	100
Kosha-No-Kanaka	209
Kroll, Leon	lxiv, xci, ci, cxiv
Kuyemarje, Gertrude	cxxxi
Kwannon	209
LABROUSSE, Miss J. A.	192, 197
Ladd, Anna Coleman	lxvii
Lambert, Mr.	197
Laszlo	95
La Touche, Gaston	201
Law, Janet	cxviii
Lawson, Ernest	cxiv
Law Figure: On the Art of Calligraphy	54
On Discretion in Design	106
On Discretion in Colour	160
On Holding What We Have	212
Lee, Sydney	72
Leader, B. Eastlake	88
Lehasque	cxixii
Leighton	66
Lens, Bernard	161
Leonard, Anna	cxix
Lever, Mr. Hayley	202, xci, cxii
On Illus.	Ivi
Lewis, A. Allen	c, ci
L'Hote	cxxxi
Lie, Jonas	cxii, cxxxix
Lind, Ossip	lxvii
Lithograph, America's First. By H. Merian Allen. One Illus.	cxii
Linton, Sir James Dromgole	Ivi
Lockman, De Witt M. One Illus.	lx, lxvi
Longman, Evelyn Beatrice	cxvi
Lord-Wood, E. Russell. One Illus.	lxii
Lucius, Florence	cxvi
Luks, G. B.	cxiv

Index

Index

Index

COLOUR PLATES

BOOKS REVIEWED



THE WEDDING OF ST. GEORGE
WATER COLOUR BY D. G. ROSSETTI.

(National Gallery of British Art.)

The INTERNATIONAL • STUDIO •

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NOVEMBER, 1916

WASHINGTON RESIDENCE BY W. H. DE B. NELSON

ATHE residence of Hon. Henry White, at Washington, D. C., is not only noteworthy on its own account but also for being one of the first homes of distinction built out of the residential section, thus forming the nucleus of a new quarter and creating a high standard of excellence which is reacting upon the new edifice now being constructed about that most exclusive

district. The tendency to maintain a high plane of architecture is very marked in America's capital and in no house more so than in this.

The hilly character of the terrain offered unusual problems for study in order to adapt the building satisfactorily by means of retaining walls and ramps to the different elevations demanded. On approaching the house one appreciates how more than intelligently this difficulty has been overcome, whilst preserving those features which domestic architecture so insistently calls for; direct and simple treatment of a quality not to impair the requisite feeling of domesticity. The house in this case had to be studied from a twofold point of view. It was to be in character with its owner and at the same time gratify every claim that the necessities of an ambassadorial mansion might be expected to impose. Here again as in other houses lately erected, for instance, for Mrs. Arthur Scott Burden and for Mrs. S. R. Hitt, Mr. John Russell Pope, the architect, has succeeded in stamping the building with the character and ideals of the occupants, a consummation which is only realisable where complete co-operation and agreement of taste reign between architect and client.

Whilst the house is Georgian in character, possessing throughout its simple mass of brick and stone that intimate feeling which the English architecture of that period invariably inspires, one notices with pleasure how Mr. Pope has gone behind and beyond the English ideal in the execution of detail, where the best Italian spirit is charmingly employed and forms a happy alliance in style, revealing the sources of influence which produced the finest examples in England in past ages.

The entrance portico on the north, with its impressive *porte cochère*, is repeated on the south or garden side. It will be seen how the dignity



AN INTERIOR



PORICO TO THE SOUTH LEADING TO THE GARDENS



A TAPESTRY RECESS IN THE HALL



THE DINING-ROOM



A DETAIL OF THE ENTRANCE HALL



THE MAIN ENTRANCE

A Washington Residence

of the portico has been relieved by urns and flowers and by pots of shrubbery which, introducing the more intimate spirit of the garden, act as an antidote to a too-pronounced feeling of solemnity. We employ the word solemnity with slight misgivings, as according to a writer in the *Evening Post*, everything in America to-day comes under one of two heads, *solemn* or *meticulous*. There is certainly nothing meticulous to be discovered here.

The fenestration and balustrade above the cornice are excellent in scale and are the product of considerable study. It was essential to have the main floor windows very lofty and the second story windows, though lofty also, had to be kept in due subordination.

The effect of the window spacing and the high parapet screens with balustrade panels, thanks to excellent proportion, is especially attractive. Certain elements of the Mazzini Palace, in Rome, have been a source of inspiration to the architect and have been happily suggested.

The entrance hall is spacious and architectural in treatment. The plan of the main floor was studied to meet Mr. White's requirements both as a private and as a public citizen. The floor is limestone, whilst the walls throughout are Old English Adam period. Very agreeably has a special recess been constructed into the wall to show to best advantage a very fine historic tapestry, being one of a Beauvais set of the Four Seasons. Authentic old pieces of furniture, flanked by busts of Washington and Franklin, form an agreeable setting to it. The dining-room is treated with wood and plaster with coloured ornamentation in the Adam style. Over the chimney-piece hangs a portrait of the late Mrs. White, painted by John Sargent. The library is in walnut with book alcoves stretching from wainscot to ceiling, wherever the absence of doors and windows permits; the door and book alcoves being similar in treatment with elliptical heads. Here may be observed busts and medallions of the principal classic poets. The rooms above are mainly sleeping apartments and guest chambers.

It is unfortunate that we could not obtain a satisfactory print shewing the exterior of the house in its entirety, but the lay of the ground baffled every effort of the photographer.



AN INTERIOR

BOOK REVIEW

OLD CONCORD. By Allen French, with illustrations by Lester G. Hornby. (Little Brown Co., Boston.) \$3.00.

No American town has a more definitely marked character than Concord. Concord is the very essence of New England and counts among her *literati* nearly all the writers who have crystallized the New England spirit and some, like Hawthorne and Emerson, who count among the greatest names in American letters.

Concord symbolizes no less fully the great part New England played in the War of the Revolution. Her towns-people have never forgotten that the first Continental soldiers fell in her streets, and they will show you nearby the little monument, shaded by two tall elms, which marks the graves of the first Red-coats to face the rifles of the Minute-Men. All these matters are sympathetically treated and illustrated with a wealth of anecdote of characters and events described.

The book will appeal strongly to all those who have visited Concord or are interested in what New England represents and has represented.

Gobelins and Beauvais Tapestries of the Morgan Collection

GOBELIN AND BEAUVAIS TAPESTRIES OF THE MORGAN COLLECTION BY GEORGE LELAND HUNTER

AMONG the most important and interesting Gobelins and Beauvais tapestries in the world are those that formed part of the famous collection of the late J. Pierpont Morgan, consisting of three Comedies of Molière designed by Oudry and woven at Beauvais, and five Don Quixote panels designed by Charles Coypel and woven at the Gobelins. All were for years on exhibition at the Metropolitan Museum in New York, where they were seen by thousands and formed the subject of many special lectures and lecture promenades. They are now for the first time adequately and

correctly described in print, while illustrations are given of two of each set.

All are richly endowed with the charm that is a distinguishing characteristic of French art of the eighteenth century, the decorative frames and mats extending delightfully the significance of the comparatively small picture medallions. All the pictures are in the style of Louis XV, and the frames and mats of the Molière set are emphatically Rococo; but the frames and mats of the Don Quixote set are almost Louis XVI, having been remodelled under classic influence toward the end of the reign of Louis XV. The Molière set was designed in 1732, as is confirmed by Oudry's signature, and was woven the same or the following year, the Don Quixote pictures were designed at various intervals during the first



L'ESCOLE DES MARIS

BEAUVAIS TAPESTRY DESIGNED BY OUDRY

Gobelins and Beauvais Tapestries of the Morgan Collection

ninety-five years of the reign of Louis XV, and four of the Don Quixote tapestries were woven in 1773, the fifth in 1783, as is shown by the signatures of the weavers, Audran 1773, Cozette 1773, and Neilson 1783.

HIGH WARP AND LOW WARP

One is often asked the difference between high-warp and low-warp tapestries (*haute lisse* and *basse lisse*), and how they can be told apart. It can only be done by unravelling the tapestry and exposing the warps. If the warps are marked in India ink with the outlines of the design, then the tapestry came from a high-warp loom, otherwise not. It is amusing to recall the dictum of the critic who searched the precious webs of the Renaissance for human hair which he said meant low-warp loom, because in the sixteenth century weavers wore long beards, that in low-warp weaving were constantly getting caught as the operator bent down to his work. There are even dealers who seriously assure customers that tapestries with vertical ribs are the product of the high-warp loom, and those with horizontal ribs the product of the low-warp loom; but when jacquard-woven pictures, prominently exposed in show windows on Fifth Avenue, are labelled and sold as "genuine Gobelins" and also as "genuine antique Flemish tapestries," no error seems too ridiculous to require refutation.

A splendid opportunity to compare the work of the high-warp loom with that of the low-warp loom is afforded by the five Don Quixote tapestries of the Morgan collection. The first of the five in the chronological sequence of the story, "Don Quixote Guided by Folly," was executed on a low-warp loom by Neilson in 1783; the other four on high-warp looms by Audran and Cozette in 1773. However, the low-warp loom of Neilson was not the low-warp loom that had been used in Flanders for centuries, and at the Gobelins since the foundation of the Gobelins Works in 1601, and is still in use at Aubusson and other centres of tapestry production, but an *improved low-warp loom*, suggested by Neilson himself in 1750, constructed in 1757 by the great engineer, Vaucanson, and now used exclusively at Beauvais.

A comparison of the work of Neilson on his improved low-warp loom with that of Cozette and Audran on the high-warp loom, shows that Neilson's work on the picture part of the tapestry was inferior, but on the decorative frame superior.

The surface of the picture in "Don Quixote Guided by Folly" is flat and uninteresting and paint-like as compared with the Don Quixote pictures woven by Cozette and Audran. In the high-warp pictures there is a delightful individuality and vivacity of texture, due principally to the use of the pointed bobbin (*broche*) used in pressing the weft home. The bobbins used on the low-warp loom are not pointed and the effect of pressing home the weft with the *grattoir* is comparatively machine-like and monotonous.

DON QUIXOTE GOBELINS BY COYPER

Of all the tapestries woven at the Gobelins in the eighteenth century, the series of twenty-eight designed by Charles Coyper to illustrate Cervantes' story of Don Quixote, is the most famous, and is so highly prized in Europe that the five of the Morgan collection were the first to be allowed to cross the Atlantic. Among European collections that contain tapestries from the series, are those of:

Marquis de Venneville	11
Royal Italian Collection	21
Comte d'Argenson	5
Empress Eugenie	7
Duke of Richmond	4
Duke of Portland	8
Anitchkoff Palace at Petrograd	4
Marquis de Vogue	6
Royal Swedish Collection	8
Royal Castle at Berlin	6
Palace of the Archduke Ferdinand at Vienna	4

with most of all, of course, in the French national collection.

THE MORGAN DON QUIXOTE TAPESTRIES

It was peculiarly appropriate that the five Don Quixote tapestries in Mr. Morgan's collection, should have been acquired from the King of Spain. These five tapestries were part of the estate of the King of Spain's grandfather, Don Francisco de Assisi and, until his recent death, hung in his residence near Paris, the Chateau d'Epina, having been removed there from the Royal Palace in Madrid, when he changed his residence from Spain to France.

Of these five tapestries, four originally belonged to Cardinal Charles-Antoine de la Roche-Aymon, Archbishop of Rheims and Grand Almoner of France, presented to him in 1774 by Louis XVI,



SANCHO'S DEPARTURE FOR BARATARIA

GOBELIN TAPESTRY DESIGNED BY CHARLES COYPEL

who had been baptized by him, confirmed by him and married by him, and who the following year, June 11, 1775, was crowned by him at Rheims. Only two years after the coronation, the Cardinal died at the age of eighty and the furnishings of his home were sold in Paris.

The other tapestry of the five originally belonged to the Prince of Hesse-Darmstadt, having

been presented to him by the Emperor Napoleon in 1810. This is the only one of the five which was woven on a low-warp loom. It is No. 1 in the descriptive list given below.

The subjects of the five Don Quixote tapestries of the Morgan collection are:

I. Don Quixote Guided by Folly. II. Don Quixote Mistakes a Peasant Girl for Dulcine.

Gobelins and Beauvais Tapestries of the Morgan Collection

III. Don Quixote and Sancho Meet the Duchess.
IV. Don Quixote Served by the Ladies. V. Sancho's Departure for the Island of Barataria.

The stories of the two of these that are illustrated, Nos. I and V, are:

I. Don Quixote is here represented sallying forth on his first expedition in quest of adventures. He is mounted on his lean steed, Rosinante, and is equipped in a full suit of armour. Folly, wearing the barber's basin as a helmet, points to a distant windmill, which to the distempered imagination of the knight appears a monstrous giant armed with a huge club and terrific scimitar; while Cupid, God of Love, directs his attention to Dulcinea del Toboso, a coarse country wench, whom his fancy has invested with the attributes of a high-born and very beautiful damsel.

V. The duke and duchess, delighted with the success of the masque of the bearded duennas and the flying horse, resolve to proceed with the jest, and practise on the squire as they had done on the knight, by pretending to bestow on Sancho the governorship of the long-expected island. All things being arranged for the trick by the duke's steward, the squire half crazy with joy prepares to set out for his government, and takes leave of his benefactors and his former master.

THE MORGAN COMEDIES OF MOLIÈRE

The three Comedies of Molière were acquired by Mr. Morgan from the famous Rodolphe Kann collection, and are illustrated and described in the *de luxe* catalogue of that collection. They are also referred to as belonging to the Kann collection in the footnote on page 24 of M. Jules Badin's "La Manufacture de Tapisserie de Beauvais." They were the third set of tapestries designed for the Beauvais works by Oudry, who had succeeded Duplessis as chief cartoonist in 1726, and although not reproduced over and over again as were Oudry's "Fables de Lafontaine" a little later, they were much admired at the time and were prominent among the pieces that created Oudry's great reputation as a tapestry designer, and caused Voltaire, in 1736, to speak of Beauvais as "The Kingdom of Oudry" (*le royaume d'Oudry*).

All of the three tapestries are signed in the panel *J. B. Oudry 1732*; and in the bottom selvage with the Beauvais mark (a round shield bearing three tiny fleur-de-lis, the coat-of-arms of the

French monarchy), followed on two of the tapestries by N. Besnier à Beauvais. The shield only appears in the selvage of *Le Malade Imaginaire*, the rest of the signature probably having worn away. Besnier was the new proprietor of the works, whose efficient management contributed greatly to the phenomenal success of the works in the second quarter of the eighteenth century.

LE DÉPIT AMOUREUX

Le Dépit Amoureux is a comedy by Molière, his second, in five acts, first produced at Beziers in 1656. The scene selected by Oudry for reproduction in tapestry is the third of the fourth act, where Lucile and Eraste have an amusing contest of wits that terminates in mutual defeat and victory. The stage is occupied by four persons, Eraste and his valet, Gros-René, who throughout the play acts as a kind of echo or understudy to his master, portraying vulgarly the kind of character that Eraste represents politely, while Mariette in a similar manner reflects her mistress, Lucile. Eraste loves Lucile, and Lucile loves Eraste, but they have quarrelled and seize the opportunity to tear up each other's love-letters in a contest of words which apparently declaims the end of their romance, but which actually terminates in complete reconciliation:

LUCILE (*tearing up one of Eraste's letters*)

This is what assured me of your love forever.
But both were false, the letter and the hand that wrote it.

GROS-RENÉ (*urging his master not to show less spirit than Lucile*)

Go on!

ERASTE (*displaying another of Lucile's letters*)

This is yours? Enough,—the same fate (*tearing it up*).

L'ESCOLE DES MARIS

L'Ecole des Maris is a comedy by Molière in three acts, first produced at Paris in 1661. It is the first play in the title of which the word "school" was used to indicate the intention of the author to instruct and convey a special lesson, as well as amuse. After the first great success at Paris, on June 12, it was produced a second time, on July 12, at Fouquet's famous chateau, Vaux-le-Vicomte, before the whole court, Monsieur the King's brother, and the Queen of England. The play ridicules and shows the ineffectiveness of the domestic tyranny that some

Gobelins and Beauvais Tapestries of the Morgan Collection



DON QUINOTE GUIDED BY FOLLY

GOBELIN TAPESTRY DESIGNED BY CHARLES COYPEL

husbands attempt to exercise over their wives. Sganarelle is the guardian as well as prospective husband of Isabelle; Artiste, of her sister, Leonie. Sganarelle, though twenty years younger than his brother, Artiste, relies upon bolts and bars; Artiste is a *raisonneur* who admits the rights of others, even of a ward or a wife, and is rewarded in the end by the triumph of his more human treatment. The part of Sganarelle was played by Molière himself, humorously enough considering his own relations with his own gay and youthful wife. The scene selected by Oudry for illustration is the fourteenth in act two. Here Isabelle hoodwinks Sganarelle deliciously. The action takes place in a public square of Paris.

The actors are Sganarelle, Isabelle, and Valère. Valère loves Isabelle and Isabelle loves Valère. Sganarelle is sure that Isabelle detests Valère and has brought Valère to Isabelle in order that Valère may hear from her own lips of her love for Sganarelle and her desire for marriage with him. Isabelle uses equivocal language so that Sganarelle thinks he is meant as the loved one when really it is Valère.

She says, "Let him, without more sighing, hasten a marriage which is all that I desire, and accept the assurance which I give him, never to listen to the vows of another" (pretending to embrace Sganarelle, while giving her hand to Valère to kiss).

Gobelins and Beauvais Tapestries of the Morgan Collection

THE EIGHT TAPESTRIES DECORATIVELY

The three Comedies of Molière have not only woven gilt frames in the eighteenth-century fashion, but also inside the frames a plain cream mat and a very charming woven floral border enclosing the picture. The coloration of the tapestries is neither heavy nor fanciful, but is distinguished for a lightness and a luminosity that make them,

backgrounds the picture, date from the second Don Quixote frame designed in 1721, under the direction of Coypel and Audran (not Audran the weaver, but Audran the painter) by Fontenoy, the younger, and Desportes. The peacocks, monkeys, dogs and sheep were by Desportes, who was the animal painter of the Gobelins and a close friend of Coypel. While the light walls against



LE DEPIR AMOURAUX

BEAUVAIS TAPESTRY DESIGNED BY OUDRY

outside of their delightful human and story interest, most agreeable to live with.

The five Don Quixote panels have each two woven gilt frames, one outside and one inside of the crimson *damassé* mat, which was first employed in 1760 by Neilson instead of the previous yellow mosaic mat, and which at the suggestion of Neilson had been designed by the painter Jacques. The other parts of the composition, that

which the Don Quixote tapestries hung at the Metropolitan Museum, caused them to seem heavy and ponderous by contrast with the Molière tapestries that faced them, I cannot end this paper without giving my opinion that decoratively they are unexcelled when properly placed. Indeed, some of the most brilliantly beautiful interiors of France and England have been based upon them.

The Cleveland Museum of Art



THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

THE CLEVELAND MUSEUM OF ART. AN IMPRESSION BY RAYMOND WYER

A HAPPY quality of sympathetic relationship is the dominating note throughout the recently opened Cleveland Museum. Everything seems to have been made for its environment and the environment made for every-

thing. From the white and grey of the marble and the tones of grey used in many of the galleries to the delightful brown velvet in the Italian room, all seem conspicuously appropriate. Even the disposal of the antique casts is most fortunate. For instance, the group of the *Fates* which is placed in a sort of niche, of which it almost seems a part, heaves with that subtle continuity of the swell of a calm sea—eternally flowing into an atmosphere sympathetically created by the colour of the discreetly toned grey marble that surrounds it. The happy placing of this group is characteristic of the entire arrangement. Everything has been considered in relation to its environment. If I seem especially to emphasize this point, it is because it was the quality which impressed me the most. And is not happy relationship the whole idea and purpose of art?

The building is imposing and graceful when viewed from any point. Pure classic in design, the long front of the building with its Ionic portico is relieved by a pair of engaged columns at each end while, so happy are the proportions of the building, the large spaces between these pillars and the porticos do not appear to be mere spaces.

An interesting and delightful feature is the Garden Court with a skylight. In the centre is a fountain splashing in a pond containing gold-fish, while dotted about are shrubs and singing birds all giving an out-of-door effect. And then there are seats to sit down upon for the enjoyment of it all.



CLEVELAND MUSEUM—A DETAIL OF THE EAST END

The Cleveland Museum of Art

Another feature is the Children's Museum, a room 85 x 33 feet, situated on the second floor. In this room, according to the museum bulletin, "will be brought together material of various kinds likely to be useful in stimulating the children's imagination and in visualizing such school studies as design, history, geography, etc.

The inaugural included the usual features, but the character of these features was unusual. Beginning with a luncheon at the Union Club, at

Henry W. Kent, of the Metropolitan, who has contributed much to the success of the museum discussed "The Museum of the Future," and Mr. Evans Woollen, of the John Herron Institute of Indianapolis, took for the subject of his address, "Aesthetic Significance of an Art Museum."

The idea that the modern art museum should be for the people was again and again emphasized by the various museum presidents, and in speaking of the Cleveland Museum in particular, Judge



NORTH SIDE OF THE GARDEN COURT LOOKING TOWARD THE ROTUNDA AND COURT OF TAPESTRIES AND ARMOUR

which out-of-town guests were entertained, followed in the afternoon by the exercises, it concluded in the evening with a reception at which were two thousand guests. All these events were brought about as happily as every other part of the big undertaking. Not only did the day's programme run smoothly, but there was a spirit of whole-heartedness coming to its highest point in the addresses given at the exercises. Mr. Charles H. Hutchinson, of the Art Institute of Chicago, spoke of "Democracy in Art"; Mr.

Sanders, the president, left no doubt in anybody's mind that, while this institution would exhibit only the best in art, making no concessions to the uneducated popular taste, it is for the people first and last. This was in substance repeated by Mr. Whiting, the director, and anyone knowing Mr. Whiting's record can have no doubt on this score. It is interesting to know that the public seem to be reciprocating; for, on the Sunday after the opening, no less than eighteen thousand people visited the galleries.

The Cleveland Museum of Art



LOOKING ACROSS THE ROTUNDA INTO THE COURT OF TAPESTRIES AND ARMOUR

The inaugural exhibition is of much importance and wide scope. In paintings, France, England, Spain and Italy are well represented. The English section includes three Gainsboroughs, six Raeburns, including Mr. Edward Drummond Libbey's charmingly decorative *Lady Janet Traill*. Mr. Libbey also contributed a fine Constable. There are two Hoppers, three Lawrences, four by Sir Joshua Reynolds, including the portrait of Lord Sackville which has some of the strength and character of the portrait of Lord Heathfield in the National Gallery in London. France is represented by J. F. Millet, Claude Monet, N. V. Diaz, Claude Lorraine, Puvis de Chavannes, Rousseau and others. *The Music Lesson*, one of Manet's finest works, as well as fourteen beautiful examples of Monticelli, are among the most important contributions to the French section.

In the Dutch and Spanish schools are to be seen

works by Rembrandt, Frans Hals, Goya, Murillo and Velasquez.

Early American painters, as well as the more modern men, are also well represented. Included in this section are *The Guide*, a fine canvas by Winslow Homer, and several important Whistlers.

The museum has been made possible by the munificence of two public-spirited citizens, John Huntington and Horace Kelly. It is built in Wade Park, an ideal spot for this institution. The site is also the gift of another generous citizen. A perfect relationship exists between the building and its environment; nothing could be more beautiful, more suggestive, more inspiring, than the glimpses of the museum through the foliage of the trees which are scattered a little distance from the front of the building in a valley-like situation. In the vale is a lake which enhances the

beauty of the composition. For some reasons it might be better if the museum were closer to the more busy part of the city, yet one would be loath to separate it from its present setting.

No city contemplating the erection of an art museum can afford to do so without first visiting the new museum in Cleveland. It stands with the Minneapolis and Toledo museums as examples of what an art museum should be. In every department is evidence of expert direction. The fine perception shown in every detail is a compliment to the discrimination of the trustees who have followed only the best advice. In both the aesthetic and the mechanical and the administrative sides of the institution there is evidence of the utmost consideration for every detail. If the museum in its conduct continues as it has begun, Cleveland will become one of the important art cities in the United States.



Courtesy Ehrich Galleries

Property of Comm. Volpi

PORTRAIT OF LAVINIA
BY TITIAN

A

CIVIC IDEAL BY JOHN W. WIESE

MUNICIPAL art is a public educator; it is an art for the citizen, and it is an ideal that they have been striving to reach since the early dawn of history. In the early days civic art was displayed in and on the great public buildings, but now its mission stretches out over a much broader plane. Its goal now is to take, in the right way, those steps necessary and proper for the comfort of the citizen. Municipal art, then, is the most powerful means that public-spirited men can use in improving civic conditions. By improving civic conditions we do not mean the advancement of beauty alone; civic art represents a moral, intellectual and administrative progress. With those facts in view we may safely say that the steps taken in this general evolution are leading to municipal aesthetics as their visible goal. Now, in order to make our city beautiful and lovely, we must consider the beautifying of the city's *focal* points. We have heard it said that civic art is not satisfying unless it has well-defined characteristics, and unless they are expressed harmoniously. That is very true, and the expression must be so harmonious that a person approaching the city will be impressed clearly and distinctly by one beautiful and appropriate idea. If it does that, civic art has reached its goal in that respect.

We may readily see that the most favourable place from which to view a city is from the approach, whether by land or water. How different is the impression gained by entering the city by railroad or car or wagon if the city has a *beautiful, permanent* and *formal* entrance, than if the entrance is neglected, and if innumerable and variegated advertisements occupy the entrance scene. In order to ameliorate these conditions which can give no good impression of the city to any traveller, the city should require the railroad corporation to keep its right-of-way at least neat, and the city itself should beautify the surrounding places. If it cannot beautify it by planting trees or by using some other means of improving it along the borders to the city limits, then mere neatness will do much. A worthy entrance to our city would be an advantage to the railroad company as well as to the city, but it evidently remains for the city to demand it. Civic art will work wonders in advertising the city in compari-

son to what those ugly and conspicuous business advertising signs along the main roads and railroads leading to the heart of the city can ever do.

All the main approaches lead necessarily to the business centre of the city. Therefore these main streets should consist of more than a passage cleared for travel with only buildings or vacant lots on either side. Of course we assume as Mr. C. M. Robinson, one of the greatest and best authorities on civic improvement says, that the furnishing of these streets consist already of a good pavement and well-laid walks, which are both kept clean. Assuming that, there are still other factors which mar the prospect of the street. One great factor is the present system of overhead wires—a factor that mars the prospect of the business section as well as the residential streets, although these wires are more distasteful in the latter. The remedy for this is the underground system.

Another great factor is the system of advertising which placards the way, especially if it is used as in some cities—on some of the most prominent thoroughfares.

We do not want to show our ill-taste and intense commercialism in the display of these irrelevant and ugly announcements. We cannot call this sort of street-furnishing art. Nor is it anything that will secure one's attention for any length of time. We invariably turn from it with a feeling of disgust. Beauty and fitness, on the other hand, is art, and in whatever form it may appear we look at it again with pleasure and admiration. Beauty and fitness can with few exceptions be secured at a cost which is not greater than that expended in providing for these *extraordinary ornamental factors* used. Municipal art would have something to be proud of, if our business streets were freed from overhead wires, side banners, and projecting signs, with different beautifying objects put in their place. The attractiveness of the street would be immensely increased, its importance would not be lessened, and the competition of the merchants would still exist with the same keenness.

When we have cleared these streets from all their defects, the next question arises as to what should be along the streets. This question may be answered by taking the opportunity of securing every artistic device for the city where space can be obtained without crowding the public way unduly. A row of formal shade trees on either

The Friars Club, New York

side of the street leading to the business centres would not be inconsistent with the character of the way. The advantage of these trees is not æsthetic only, but they cast a welcome shade when the sun is hot, and add greatly to the appearance of the street. It would also be very commendable if a fountain were placed here and there in the shade of these trees. Their purpose in such a location would doubtless be to quench the thirst of man and beast, but they also perform a pleasant function by bringing into the street the sound of running water—a sound which has a power to charm in its music that is reminiscent of the woodland stream, and nature's care-free abandonment. There are other devices that may be used in adorning our streets, and the city should do all in its power for this purpose and should employ an artist who can point out the most appropriate devices to be used in the decoration of our streets. This done, the people will be enlightened, and they will then first begin to see in civic art an education, both moral and intellectual, that is worth striving for.

In discussing the improvement of the approach and the main streets of our city, we have viewed only the focal points. But we should also consider the residential district. For this place civic art has a calling that can be higher in no other place. Civic art must make these districts beautiful—make the environment in which we spend our leisure hours refined and truly beautiful. Civic art finds a field waiting and ready for it to work in. Its purpose is to adjust this part of the city to the real purpose of home-making. In order to fulfill this purpose, it is not enough to beautify the streets with a row of shade trees along either side and turf along the curb and walk, but the individual gardens must be kept in order, and be beautified with flowers, trees and shrubbery grouped harmoniously. On the other hand, the sole beauty must not depend on the private property. This is not the purpose of civic art, its greatest purpose in this matter is harmony. And we may readily see that there could be nothing more discouraging in civic improvement than for the city and property owners not to work out this question in harmony.

When all these civic improvements have been made; when civic art has stirred up within the citizens a real love for beauty—civic beauty, we can truly say that the dreamed "City Beautiful," has been made a tangible goal.

THE FRIARS CLUB, NEW YORK
BY W. H. DE B. NELSON

THE migrating season varies according to species. In the case of the Friars, they happened to select the middle of the merry month of May, deeming that an opportune occasion for flight. This then, explains the portly procession which, on that eventful night, debouched upon 48th Street, New York City, and drew up outside the portals of No. 110, their new



THE FRIARS CLUB

HARRY ALLAN JACOBS, ARCHITECT



ENTRANCE HALL



A SECTION OF THE BANQUETING HALL

The Friars Club, New York

club house. Marching at the head of this monastic rabble their abbot, no less a man than Mr. George M. Cohan, received with fitting ceremony the massive door-key and promptly flung it into the gutter, saying "Avaunt, oh key, this house is for all times and at all times open," or words to that effect. Thus was inaugurated an all-night club house in the metropolis.

The Friars are too well accredited to require more than passing mention, and anyhow, captivating though the subject may be, this paper deals briefly with the building which represents their new home. Before, however, dismissing them to their comfortable cells, it may be recalled that they possess traditions of a very rare and precious distinction. They are rated the best entertainers in the country, their dinners being red-letter days for all present, events that go down undimmed into memory's vaults. Not only a very exquisite cuisine marks these periodic outbursts but amongst the members may be reckoned some of the wittiest after-dinner speakers in America, *facile princeps* Mr. Rennold Wolf, who as "press agent" takes the distinguished guest of the evening in hand and reverses the usual process of praise-singing by administering the most scathing rebukes, calling up every action of the man's past, and putting the most evil construction upon it, needless to say no one enjoying the furious fun more than the illustrious victim himself. And then, too, who has not heard of the Friars' Frolic, when the cream of the theatrical profession tours the States, adding profusely to the funds and kudos of the association.

The somewhat unusual character and appearance of the building certainly merits notice apart from the historical traditions now reposing beneath its eaves. To think out an adequate solution for the many problems involved was no light task for the architect, Mr. Harry Allan Jacobs. In the first place the available site condemned the building to overlook on either side smallish, commonplace houses, and it was necessary to rise above them without making its bulk too severely felt. Then, again, a seven-storey building was contracted for that should in no wise look like an apartment house, an hotel, or any typical club building; it must stand for something unusual and at the same time symbolize to some extent the semi-monastic character of the occupants. Without in the least pointing to 140 West 48th Street as a great work of art or an

epoch-making feature in architecture, we would maintain that it is interesting, instructive, and delicately bizarre, as the accompanying illustrations will go far to demonstrate. Inasmuch as monasteries, whether mission type or Old Gothic, are invariably low buildings, the difficulty presented itself of conforming to type and at the same time erecting seven stories. The high mansard and low cornice have gone far to give the requisite quality of lowness, in spite of the fact that the banqueting hall has an altitude of twenty-five feet and the gymnasium, which is tucked away in the mansard along with a couple of fives courts, measures sixteen feet in height. It was a skilful conception of the architect placing the main cornice so low that it brings its strong horizontal shadow close to the eye.

The visitor passes through an attractive cloistered corridor with vault ceiling, walls, floor and groins being treated with Moravian tiles in different shades of red and with inserts of different pattern. The plaster panels in between are painted in the same shade as the tile, giving a very soft and subdued effect. Adjoining the cloister or lobby are billiard room, bar and grill room, the billiard room being panelled from floor upward with a beam ceiling effect, the fumed oak in this room being pleasantly employed. The grill room, with its groined vault ceiling and general air of a crypt, recalls the underground cellar restaurant of St. Stephen, in Vienna. It is with no feeling of surprise that one reads "devilled bones" on the menu. The wainscoting runs seven feet, above which is rough plaster stained in an antique grey.

The walls of the big banqueting hall on the second floor have been carried out with pointed arches, repeating in motif the front façade, and preserving throughout Elizabethan and monastic feeling. The ceiling consists of hammer beam trusses at different intervals supporting the beam ceiling, the ensemble being treated in dull colours, polychrome and gold. The proscenium arch is carried out in stone like the rest of the arches in the room, and the spandrels are painted in grey Gothic blue with a stencilled Gothic border. There is scope here later on for the mural painter with big ideas.

The banqueting hall as the life-blood of the Friars contains a fair-sized stage upon which they will continue to give their skits and entertainments to members and friends. This splendid

The Friars Club, New York



MAIN ENTRANCE TO THE CLUB

hall has been designed accordingly as the central feature of the plan.

In conclusion it may be observed that the club possesses forty-two bedrooms, each room having its own bath and shower, a cosy library with very little book space but probably more than sufficient to meet all demands, and a bar-room, of which the same can be recorded with an added regret that the mural decoration is not more

inspiring. Mural paintings are not wanted in such restricted space as this little buffet. It would be hard to find suitable accommodation for this particular decoration anyhow.

All things considered, the architects, Mr. Jacobs and his able executive, Mr. Goosey, deserve every credit, and the Friars can congratulate themselves on their snug Tudor Gothic quarters.



INDIANA CENTENNIAL MEDAL, DESIGNED AND EXECUTED BY JANET SCUDER

Murals by Max Bohm

MURALS BY MAX BOHM

SOME murals by Max Bohm now in the course of erection at a residence in Brookline, Mass., were recently exhibited on Fifth Avenue, New York, at Knoedler's, occupying the west wall of the main gallery. Designed as a triptych the three noble paintings, reaching from wainscot to ceiling, were separated by handsomely carved white pilasters, thus making a very effective display.

Boldly and authoritatively brushed in with rich surface quality of paint, Max Bohm has rendered a galaxy of reflections admirably suited to the end in view, namely the decoration of a music room in an architecturally superb setting.

The artist throughout his task has confined himself to a pictorial representation of thought rather than of mere fact; he is not concerned with the anatomy of a kneecap, the texture of wool, or the particular sets of muscles that respond to a hammer blow. What *does* interest him is to portray grandly the different voices of nature and of life, the world's orchestra, whether echoing gently to us from the anvils of Tubal Cain or waited on the breeze from shores where the waves reverberate. Linked with the harmony of life, this gifted artist shows us the beauty of nature revealed in a broken capital upon which his figure rests her right knee, the beauty that the artist whom we observe behind the singing children is to convey to his canvas, the beauty that the lamb is telling to the young maiden entering upon the threshold of womanhood. To enjoy the harmonies of life, to listen to its endless orchestra it has been ordained from time eternal that man must labour by the sweat of his brow, and in the general theme Max Bohm has suggested the world's work. We see brawny men toiling at the anvil, we see the warrior equipped for battle, and in a boat tossing upon the waters is a mariner who risks his life to feed his family.

There is much significance in the matter of subject in every detail of the canvases and much may be gathered from their scrutiny that could be explained in words, but their main intention has been the pictorial idea, the matter of form, grouping together of lines, so as to make at first glance a romantic and interesting panorama. The correlation of parts—the three canvases making a unit—has been cleverly worked out,

yet each canvas is complete in itself. Everything that does not absolutely tend to the big idea has been eliminated. It has been necessary to compose the pictures and the effect of mass, line and spacing is the result of anxious study, but the enthusiasm of the work robs it of all suspicion of calculation.

Note the man, hammer and anvil united pictorially by the same value, and in contrast to this impression of grime and perspiration we have the figure of the young girl bending over the stream while she listens to the voice of the lamb. These contrasts have been vividly defined in tonal values. The impossible juxtapositions in actual life, repeated in other groups, only reveal the artist's endeavour to paint romantic truths and not to organize scenes of our daily existences. Again in the main figure, a beautiful radiance of golden colour sonders her from all else, so that everything leads to her and culminates in her person. This is not a personification of harmony that Bohm has painted. It is rather the figure of a woman who breathes wisdom, goodness and understanding beyond all others, representing the past, the present and the future. Somewhat isolated within the folds of her sheltering robe, with her right knee propped upon the crumbling column, she delivers a message of joy and hope as she listens to the melody of the universe. It is unquestionable that the artist has been soul-seared by the terrible happenings in Europe and his canvases, showing how far removed is nature's orchestra from the horrors of the battlefield, yield a poignant message of love, peace and hope.

W. H. N.

NEW YORK UNIVERSITY LECTURE PROMENADES AT THE MUSEUM OLD MASTERS AND NEW FASHIONS

NEW YORK UNIVERSITY announces two courses of lectures by Mr. Louis Weinberg in the Galleries of the Metropolitan Museum, "The Old Masters," and "The Moderns in Art." He aims to impart to his audience something of the sensitiveness to hue, colour, and pattern possessed by the master. That the old masters have hints of value to the modern woman seeking a colour scheme for her home, or a new idea for her dress, was proved by a recent newspaper fashion contest, in which the first prize was won by a lady who obtained her colour harmony from Whistler.



CENTRE OF A MURAL TRIPYCH DESIGNED FOR THE MUSIC ROOM
IN THE HOME OF JOHN MUNRO LONGYEAR, ESQ., BROOKLINE, MASS.
PAINTED BY MAX BOHM



THE LEFT-HAND PANEL OF THE TRPTYCH
BY MAX BOIM



THE RIGHT-HAND PANEL OF THE TRIPTYCH
BY MAX BOHM



CUSHION DESIGNS BY MAXWELL ARMFIELD

NATIONAL SOCIETY OF CRAFTSMEN — THE WORK OF THE ARMFIELDS. BY JULIA C. HARRIS

A NOTABLE feature of the exhibit of the National Society of Craftsmen, now being held in New York, is the work of the English designers, Constance and Maxwell Armfield. It comprises a group of embroidered wall-hangings, embroidered samplers, and panels for chairs by Mrs. Armfield, and painted boxes, sketches for costume designs, and book illustrations by Maxwell Armfield. The striking feature of the work of both these artists is its sanity, its simplicity and its joyous energy; and one realizes with pleasure, after an interview with the Armfields, that their beautiful decorations, so full of brightness and vigour, and revealing such knowledge of the principles of design, are but a complete expression of their personalities.

The Armfields are not only designers, but writers and painters as well, and the distinction and inventiveness shown by Mr. Armfield in his drawings for the works of William Morris, Vernon Lee and others place him in the front rank of modern illustrators. However, the chief interest of this gifted couple lies in their love of the hand-crafts, and it is their desire to help in forwarding the movement that has brought them to America.

As a student at the Birmingham School of Art, Mrs. Armfield came under the instruction of Mr. A. J. Gaskin and Mr. C. M. Gere, both of whom had worked with William Morris. It is not strange that from them she should have imbibed the philosophy of the Master Craftsman and apostle of democracy in art. As a result of these influences, she organized, with the help of her husband, at their home in Gloucestershire, the "Cotswold Players" and later, in Chelsea, London, the "Green-leaf Players." The first-named band was recruited from the simple neighbourhood working folk, who, under the direction and encouragement of the Armfields, soon found themselves acting plays and designing and executing scenes and costumes, and thereby developing unexpected dramatic and artistic gifts. Armfield is not interested in designing for huge commercial productions, but rather in working out plans hand in hand with the actors themselves, as in these small non-professional groups.

The Armfields have watched with growing interest the crafts movement in America and for several years they have been planning to join the workers in this country. The opportunity came a few months ago and, during the past summer, while most of the New York art colony were taking their vacations by the sea or amidst the hills, the Armfields were studying our big



A GROUP OF ARMFIELD DESIGNS

city, painting its grandiose vistas on canvas and in verse, and analyzing the signs of its aesthetic development.

Their deductions were so interesting and so optimistic that they are worth quoting:

"We find," said Mrs. Armfield, "an astonishing development of colour sense in this country. How could it be otherwise, when your air is so clear, your sun so bright, and life so buoyant and gay? The display of colour and its combinations in the Fifth Avenue shops is truly beautiful. Nowhere else have we seen anything like it. And we find many of the designs used on your magazine covers to be of the highest order of decoration. Your country has a great future in art development. The war has forced it to become independent of Euro-

pean influences, for a time at least, and this will probably act as an impetus toward the development of a truly national art, and, best of all, a *democratic* art, which should appeal to and em-



THE INDIAN BLANKET DESIGNED BY CONSTANCE ARMFIELD

The National Society of Craftsmen

brace *all* the people." And Mrs. Armfield told how she had been impressed by the efforts to popularize art in this country as shown in our Women's Clubs, in the linking up of our museums with our public-school instruction, and in our National Federation, with its lectures and travelling exhibits.

During the whole period of their life as artists and decorators, the Armfields have felt a special interest in developing the art of embroidery, for they believe that through the medium of such handwork the largest number of people can find aesthetic expression. To quote her again:

"I have talked with some of the officers of your great silk-thread manufactories and have been shown samples of threads made by various American companies. To my delight and surprise I find that American threads rank with the best in the world. Their texture is good, their colours are harmonious and they are durable. It is true that in the main they are more expensive than foreign silks, but what American woman objects to paying a few cents more for a really beautiful and durable skein of silk? As to the dye limitations of which we hear so much, I find the varieties of colours even now are sufficient. The real artist is spurred on to his best effort by a slight limitation and his inventive faculty is sharpened thereby. In embroidering, I first arrange my palette of colours, selecting those that harmonize with each other and that are appropriate to my design. Then I know that no matter how combined, the result will be good."

On the other hand, Mrs. Armfield finds the designs used in American embroideries to be, almost without exception, trivial and stereotyped. She holds, and rightly, that nothing good can be done in embroidery without a basic knowledge of design, and in this connection she spoke of the limitation the American decorator puts upon himself in paying an almost exclusive attention to the Colonial period of our history.

"Your decorators are prone to forget that all the culture of the sixteenth century found representation in the early colonization of this country. Educated people settled here who brought with them the artistic traditions of northern and southern Europe, and therefore the inexhaustible treasure house of this period is yours to draw upon by right of inheritance. It is true that some of the old pieces of embroidery found in our museums, and supposed to be a result of

these inspirations, are not as good as others of the same period. This is because they were planned without enthusiasm and executed mechanically. The artist in embroidery must first saturate herself with the principles of traditional decoration and then must forget it all, and proceed to evolve something with joy and energy expressing her own personality."

The Armfields have assuredly done this in their own work, and it is this which makes it so peculiarly charming. It is a revelation to see how delightfully and effectively a story can be told by the embroiderer's needle. For instance, the panels for the group of chairs, illustrating the Biblical texts: "For lo, the winter has past, the rain is over and gone," "The time of the singing of birds is come," "The fig-tree putteth forth her green figs," "The vines with the tender grape give a good smell." These quaint and lovely pieces were done for Mrs. Armfield's own home and were the outcome of her joy and surprise when she first saw the vines and fig-trees of Italy—a memorable moment, as every traveller knows. And there is another panel which recounts the aromatic joys of her herb plot.

It would seem that this is really the way to make needlework interesting to the young, for it becomes something living when invested with these motives. The "repeat" is to be discarded, because machinery can achieve it; the work is to be vitalized with a meaning, and the stitches are to be adapted to the exigencies of the subject and are to express their characteristics. This idea is thoroughly practical, as can be seen by an examination of Mrs. Armfield's own pieces, in which are to be found such a variety of stitches and all so expressive.

It is gratifying to know that theories similar to the Armfield's have been put into practice by the Woodward brothers in the needlework and pottery departments of the Sophie Newcomb College, some of whose products are to be seen in this same exhibition, and it is probable that there is no more vital crafts work in this country than that done in this Louisiana college.

The Armfields are, above everything, *inclusive*. They want this revival of the crafts to be shared by everybody, and they hold that embroidery is as much the work of male as of female. It is likely they are right in this, for it was so in past centuries, and many of our best male designers of to-day wield the needle at will.



A BUST OF MR. WOODROW WILSON
BY JO DAVIDSON



STATUETTES BY FREDERICK W. ALLEN AT THE GUILD OF BOSTON ARTISTS

IN THE GALLERIES

ONCE more an art season commences and from all sides one hears optimistic forecasts, but it is premature to hazard any opinion so early, as the season is yet in its fledgling state, many of the galleries still showing their summer exhibition or else watchfully waiting until New Yorkers have returned to town.

The recent demise of Mr. Cushing has given the occasion for a comprehensive display of his work at the Knoedler galleries. All honour to the decorative sense so marked in all the canvases, but in spite of the pleasure that they afford it is impossible to deny a certain feeling of dryness and lack of vitality which stand between them and great art. No one, however, could escape the charm of his still-lives where the tactile values have been so admirably enforced and the monotonous feeling of just a table and jar, or any similar combination, has been so wonderfully obviated by the introduction of a spray of orchid or other blossom in just the right tone and just the right place. Full of delicate fancy and pleasant colour is the series of aquarium decorations, not quite completed.

A very rich repast rewarded last month the visitor to the Montross gallery, where the balance was evenly maintained between very new art where the subject is guesswork or non-existent and the work of men who feel it necessary to

paint objects that are recognizable as such. Gifford Beal with *Circus Day*, his brother Reynolds Beal with a very decorative reminiscence of Cape Cod and a strongly characterized *Bagpiper* by Randall Davey, much in advance of his former Portuguese studies, not forgetting a clear-skinned, Henned-haired smiling lass by George Bellows, entitled *Suzanne*, are all memorable canvases. Du Bois had some cleverly cynical studies of men and women of unusual type; his ladies a little wooden at times; and George Alfred Williams, Claggett Wilson, George F. O. were well represented. Leon Kroll, too, had a stunning canvas entitled *Two Rivers*, though in point of composition he knew at the start how impossible it is to centre a town and flank it on each side by a river, without the picture appearing "choppy." It is almost a triptych in arrangement.

The galleries of Mr. Daniel look very inviting quite apart from the choice things he is showing where quality is the keynote of acceptance. With his excellent rooms we ought to see many good exhibitions between now and June.

Jo Davidson's bust of the President (on page xxii) on exhibition at the Reinhardt galleries, is the only occasion that sittings have been given to a sculptor by Mr. Wilson. Besides being an excellent portrait, it is rendered with equal breadth and simplicity. It is the portrait of our President as his admirers conceive him to be and technically it is a very fine work.

In the Galleries



PORTRAIT BUST OF
REV. ABRAHAM MITRIE RIHBANY

BY FREDERICK W.
ALLEN

An institute, the Bar Harbor Print Room, was founded a year ago by Mr. A. E. Gallatin and has made a very successful debut, thanks to his untiring efforts and the assistance of Mr. Fitzroy Carrington, Mr. Edward Robinson and others. This summer was marked by a fine exhibition of Whistler etchings and lithographs held during August in the Jesup Memorial Library, Bar Harbor, Maine, where the print room is installed.

Until the twenty-second of this month the Associated Artists of Pittsburgh are on view at the Carnegie Institute. One of the interesting features at the Seventh Annual Exhibition of this Association will be a room devoted to the work of George W. Sotter. This follows the custom adopted some years ago, the late Joseph R. Woodwell, chairman of the Art Committee of the Carnegie Institute being the first to have the honour conferred upon him, the others being H. L. Hildebrandt, New York, L. G. Seyffert, Philadelphia, and Christ Walter, Pittsburgh.

Attleboro, Mass., is turning out artists who are converting promise into performance. We have in mind C. Arnold Slade, the painter, the hero of many successful exhibitions, and the

sculptor, Frederick W. Allen, who passed from the studios of C. B. Hazelton and W. W. Mannatt to Boston and Bela L. Pratt. After picking up an armful of prizes he went to Julien and Colorossi and is now a teacher at the Museum of Fine Arts School. Allen has done one of the three reliefs on the Evans Memorial Building of the Museum in fellowship with Bela Pratt and Keechia. An excellent female torso was so admired by the Boston Art Club that they acquired it. Reproduced here is his strongly modelled head of Rev. Abraham Mitrie Rihbany.

A group of men under the direction of the Philadelphia Art Federation are exhibiting in the Palace of Fine Arts, San Francisco, from November 10 to December 10. Among the painters in this group are Childe Hassam, ever faithful disciple of Manet, Hayley Lever, Charles W. Eaton, Philip L. Hale, Birge Harrison, C. W. Hawthorne, Robert Henri, Henry Salem Hubbell, Jonas Lie, Leonard Ochtman, Robert Spencer and J. Alden Weir.

Since September 1, Miss Helen Taylor has assumed the curatorship of the Montclair Art Museum, and during October there was a capital display of paintings by Karl Anderson, Gifford Beal, George Bellows, D. Putnam Brinley, Clarence K. Chatterton, Randall Davey, Robert Henri, Leon Kroll, Charles Reiffel, Leopold G. Seyffert and Allen Tucker. Besides paintings there was favrile glass turned out by the Tiffany furnaces from designs by Louis C. Tiffany and some very attractive tapestries from the Herter looms.

Museums grow apace. The latest arrival is the Chester Museum at Chester, Pennsylvania, the gift of Mr. Alfred O. Deshong; a marble structure, Italian renaissance style built by Clarence W. Brazer and containing seven fine galleries.

It has just come to our attention that a great and beneficial change is developing in the organization known as the Art Alliance of America.

They have at length discovered that to carry out with any success the policy to which they are committed they need new and vigorous blood, "corpuscles that shout" in the place of "corpuscles that whisper," and it may be announced that the man to wave the banner of the alliance in future is Mr. W. Frank Purdy of the Gorham Galleries, whose energy and knowledge of art are open secrets to all who of late years

In the Galleries

have followed the important exhibitions periodically held at the Gorham Galleries premises, culminating in a big garden display of statuary where Mr. Purdy converted a whole floor of the building into a park for the display of fountains and other creations in marble and bronze. His untiring quest for talent has brought many a young artist to the front and Purdy's just appreciation of art has helped along many deserving artists in the difficult task of securing public acknowledgment and consequent commissions.

In his capacity of president of this Alliance we may look for a continuation of this well-directed enthusiasm not only in sculpture, but in all branches of art, and there should be a marked advance in the activities of a society which, up to the present, has been handicapped in its work through lack of a strong man to guide its destinies. A certain dilettantism and pink-tea attitude toward its functions will now yield to more business-like methods. In fact the amateur element will henceforth be professional. We wish Mr. Purdy every success in his new task and feel sure that the Art Alliance of America is to be congratulated upon its valuable acquisition.

The Galleries of Maison Ad. Braun et Cie have been showing the work of Warshawsky, James Preston, Ossip Linde, Edith Oland and Charles P. Gruppé. Frederick Keppel & Co. are showing the plates by that meteoric etcher, James McBey. His etchings have great charm and distinction and reveal a flexibility of art that is very marked and unusual. Earl Hortex has also had a most interesting exhibition there of etchings and drawings of New York and abroad.

Few people are aware what a world of fancy Frederick J. Waugh inhabits; they still continue to think that the sea is his sole domain. By courtesy of Mr. Carrington, of Scribner's, a short article by his hand will appear in our next number, illustrative of some delightful folk dubbed "The Munes," figments of this artist's fairy imaginations. The drawings are exquisitely conceived and executed.

The American Institute of Graphic Arts have just concluded a most instructive exhibition of photography at the galleries of the National Arts Club, the exhibits dealing with reproductive processes such as photo-engraving, lithography, and rotary photogravure.

The College of the City of New York is offering a course of thirty lectures on the "Appreciation

of Modern Art," by Louis Weinberg, member of the art department, and well-known lecturer and writer on art subjects. These lectures are given in the main building of the City College on Monday afternoons at 4:15. Interested laymen and teachers can enroll for this series of free lectures by applying to Professor Paul Klapper, secretary of the extension division of the City College. The lectures are all illustrated with stereopticon slides of famous paintings—many of them to be found in the Metropolitan Museum of Art. There will be ten lectures on the older masters as introduction to a series on the art of the nineteenth century.

On page xxiii is reproduced obverse and reverse of the Indiana Centennial medal which has cost Janet Scudder a year of labour. In delicate low relief she has pictured the welcome of the baby State of 1816 into the Union, the statehouse at Corydon in the distance along with the Constitution elm, both still standing. The reverse is the State seal.

Between November, 1916, and September, 1917, the Zuloaga exhibition will be seen at The Copley Society of Boston, The Brooklyn Museum, The Duveen Galleries, New York, The Albright Gallery, Buffalo, The Carnegie Institute, Pittsburgh, Cleveland Museum of Art, The Art Institute of Chicago, The City Art Museum of St. Louis and The Minneapolis Institute of Arts.

An article will appear in the December issue of the *INTERNATIONAL STUDIO* from the pen of Raymond Wyer.

A BUREAU OF ADVICE ON PAINTINGS

THE *INTERNATIONAL STUDIO* is so often in receipt of letters from societies and individuals seeking guidance in the purchase or disposal of pictures, or wishing to get an authoritative opinion of paintings in their possession, that we have decided at last to conduct a bureau of advice in charge of Mr. Raymond Wyer, who has just returned from a short trip to Europe.

His experience with museums and his international reputation as a critic and expert lead us to believe that his opinion will be of value to many of our correspondents, also to organizations desirous of forming a collection. Letters addressed to this office, headed Bureau of Advice on Paintings, will be attended to.

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DECEMBER, 1916



MARCELLE SOUTY

BY IGNACIO ZULOAGA

IGNACIO ZULOAGA BY JOHN
S. SARGENT—
IGNACIO ZULOAGA'S EX-
HIBITION
BY RAYMOND WYER

AN exhibition of the works of Ignacio Zuloaga is an event to be proclaimed as one of supreme artistic interest. With Spanish courtesy it is to an American painter that he confides the honour of announcing him to the American public. Little more than a word of welcome to this great artist is needful when one is sure that his genius will receive in this country the recognition that it has conquered in the old world. The strangeness and power of Señor Zuloaga's evocations might lead one to consider him as a personality quite unique and unrelated to any past tradition; as a creator of types and of a setting for them charged with an intensity of life strained to a pitch not reached before. But it is in this very excess of romanticism that his link with one of the two main tendencies of the Spanish school can be recognized. Realism, in which it is always steeped, is of course the dominant note of this school, but it has periodically thrown off into the realms of the imaginative some such surprising offshoot as el Greco, the mystic, and as the magician Goya. In their hands this persistent, invading realism attacks what is most transcendental or most fantastic, and

Ignacio Zuloaga

gives it a dense material existence. Although Zuloaga reverses the process, we may salute in him the apparition of a corresponding power. His material belongs to reality and is of the earth, earthy; but, as if whirled to another planet, it seems to acknowledge the grip of new laws and to acquire a keener life from new relationships imposed by this great artist's imperious will.

J. S. S.

ZULOAGA! The very name suggests great potentialities, whether in visual contemplation or artic-

painters have so great a range. Every inch of his canvas is pregnant with thought and aesthetic perception. It would be almost impossible even for the most poorly equipped student to sink to trivialities in his criticism of the minutest fraction of Zuloaga's art. Each detail is a colossus within itself, fraught with supreme meaning. Confronting us with a wide range of expression the paintings have qualities that are classical and intellectual, emotional, mystical, psychological; and others that are purely aesthetic. In addition to which he is a great master of technique. I say



SEGOVIA

BY IGNACIO ZULOAGA

ulation it seems to embody so resplendently the spirit of the Spanish master's art. What other name could be so romantic and yet at the same time so realistic, so smooth and so profound! Whisper the name or shout it with full lungs, the possibilities, the range of feeling it affords, are so manifold as well as almost identical with the intellectual and emotional invincibility that is to be felt in every painting in the remarkable exhibition at the Copley Hall, Boston.

More space than I have at my disposal were necessary to give but a faint idea of the significance of Zuloaga's art. The work of few present-day

great advisedly, because his unusual facility is not an end in itself or in the expression of an obvious truth, but because he brings together the harmonious syntheses of a variety of human thought, both cultivated and elemental and ones usually supposed to be diametrically opposed. While one must always respect the effort of the sincere innovator, however radical, one cannot help admiring those who deviate sparingly from the traditional use of form, rendering it much as the ordinary eye has been educated to see it, yet who distinguish and make them intelligible to the best current thought, merely by the power



LOLITA

BY IGNACIO ZULOAGA



NUDE WOMAN WITH RED CARNATION

BY IGNACIO ZULOAGA

Ignacio Zuloaga



BASQUE PEASANT

BY IGNACIO ZULOAGA

of their original minds which are unconsciously susceptible to the intellectual requirements of their age. Yet to many even Zuloaga may prove to be a shock in spite of this obvious reverence for tradition.

For in all of us there is more or less a tendency to believe that the cultivated mind is the one that appreciates the established and time-honoured past. This is not so; the truly cultured mind is the one that can appreciate the innovation, that can see the value of a new thing. To the first idea attaches an air of respectability, but respectability alone has done little for humanity, and in

its usually accepted sense merely props up institutions that have outlived their usefulness, and exist for the purpose of providing moral satisfaction and support for those who have not the power or courage to stand alone. Yet I can see another use, perhaps a very important one for this retrospective tendency. It regulates the speed of progress, although again we can go further and speculate as to whether a system that requires such an expedient is founded on the soundest of principles.

Zuloaga is by no means a dreamer, yet there are many aspects of his art which may contradict this, as any one designation can be contradicted, by work radiating so many qualities. He seeks or finds unconsciously and never avoids the truth, however unpleasant. To do so is weak and servile. He grasps the truth, transplants it on the canvas, brutally if you will, but with a brutality that is so profound that the sordidness and the filth, the spurious atmosphere, the accumulation of make-believe of generations of pretended Christianity crumbles in his hands, leaving nature alone resplendent in the interpretation of a great mind. Zuloaga paints with all the force and power and that freedom from shirking the truth that characterizes Ibsen and Strindberg in dealing with the usually avoided yet most vital problems of life. And, with the exception of such purely individualistic geniuses as Whistler, no art or writing of to-day can live that does not reflect in spirit the big problems the world is trying to solve. Our period is one of introspection the world over, and no creative work can legitimately

evolve from present-day conditions without evidence of this state of the universal mind. And it is in this analytical tendency that lies the hope of the future. The unfortunate thing is that people are misled by words. We use words that are quite inadequate to convey our full meaning. "Art" and "poetry" to most people do not signify two branches of human expression evolving from conditions peculiar to each period and which can never be repeated, but concrete and isolated things done according to a formula, and when I emphasize the idea so much I do not mean that the idea shorn of aesthetic accomplishment is sufficient, but

Ignacio Zuloaga



MY UNCLE DANIEL AND HIS FAMILY

BY IGNACIO ZULOAGA

that the dominating tendencies of our period must inspire our art, and that in addition it must be interpreted by the technical and imaginative capacity of a master. Spanish artists of all times have made use of the intensity of the national temperament to give their art dramatic spirit. This temperament is not confined to the people. It is everywhere, in the cities and villages, in the natural landscape, in the blue of the sky and the clouds, the sculptural forms of the rocks with their eroded maze-like tracks forming billows that roll away and seem to become part of the clouds of similar forms are all mysterious and dramatic.

Let us now turn for a moment to some of the paintings here reproduced.

It would be difficult to say whether Zuloaga is greater in his figures or landscape painting, so much are they akin, so similar is the feeling that pervades both. His landscapes may be described as pictures without figures. In his portrait of Maurice Barrès we see not an unconventional likeness, but one of the finest landscapes in the collection. Yet has the landscape with its multitudinous giant-like detail taken one bit from

the significance of the portrait and the purpose of the painting? No, not an atom. Rather has it helped to give emphasis to the characteristics placing the sitter above the discipline of law, order and convention. The figure in itself does not suggest a very prepossessing character and there has been no attempt to make it so. Yet by the power of the artist to rise above physical consideration and see the significance of life in an abstract way we have not only a commanding personality, but a figure of distinct nobility.

A great favourite with the public is shown above, *My Uncle Daniel and His Family*. It is a painting of great importance whether looked at as a number of individual portraits or as a group. Besides the touches of red, blue and green in one of the women's dresses, the figures are chiefly dressed in black. Still it is by no means a sombre group. The serious face and clothes of Uncle Daniel, splendid in its simplicity, is repeated in the quiet, seated figure of a woman at the left and relieved by the smiling faces of the more smartly dressed young women. The palette and brushes which he holds in his left hand are the

Ignacio Zuloaga

finest piece of still-life painting in the exhibition. No use of high lights on the various pigments spread about the palette or other trick to obtain realistic touches so dear to many who paint. The reverse to the Uncle Daniel painting is *Lolita* with its brilliant colours of red, green, blue, crimson, black and grey; perhaps the most brilliant and daringly painted canvas in the room. In saying this I do not wish it to be understood that the colours in any degree run riot. Restraint is one of the most remarkable qualities in Zuloaga's work, not restraint by leaving out or modifying but due to a complete control of his medium and a grasp of his subject.

Perhaps in some ways the finest example is *Woman on the Balcony*, which unfortunately, cannot be reproduced. It is the most happy, spirited, completely satisfying picture in the exhibition. *Marcelle Souty* is also a charming painting. Alert,

quivering, passionate life is expressed in every brush mark used to build up the figure of this interesting and beautiful woman. In this picture, and in such paintings as the *Basque Peasant* and *Uncle Daniel*, he shows his ability to give the inward character of the subject.

This is the first important exhibition of Zuloaga's work in America and it is an exhibition in which every painting has significance. An important adjunct to the exhibition is the catalogue arranged by Dr. Christian Brinton. It is one of the most comprehensive catalogues which has yet been published. It is a work which has undoubtedly taken much time to prepare. Besides a foreword, by Mr. John S. Sargent, is a long introduction by Dr. Brinton; a list of the paintings, giving every important detail of each one, as well as a list of Zuloaga's art in public collections all over the world. In addition there is



PORTRAIT OF M. MAURICE BARRÈS

BY IGNACIO ZULOAGA



ANITA RAMIREZ
BY IGNACIO ZULOAGA

Ignacio Zuloaga



PORTRAIT OF MME. LA COMTESSE MATHIEU DE NOAILLES

BY IGNACIO ZULOAGA

an extensive Bibliography, and each painting in the exhibition is finely illustrated. Only Zuloaga's signature in facsimile adorns the orange-coloured cover of the catalogue, which carries out the spirit of Zuloaga and is worthy of a splendid accomplishment. Great is the art of Zuloaga and great his name.

R. W.

It is thanks therefore in a very high degree to Mr. Kraushaar that the American public has had the opportunity of seeing many notable works by this eminent artist. It will be remembered that some of these were acquired by Mr. Willard D. Straight for his city residence, amongst others *The Gypsy* and *El Corcito*.

In the last four years Mr. C. W. Kraushaar, of New York, has purchased twenty-four Zuloaga's, some ten of these being life-size portraits, and has shown the principal ones in his galleries.

NEWARK AND COLLEONI

WHILST admiring the generosity of the

donor and recognizing the skill and high standing of the sculptor, we fail to understand how it is possible that an American town with a history extending over 250 years, and in the throes of commemorating the fact, should find it necessary to ignore all local and all national history by drawing upon Italy for a replica of its famous equestrian statue. It is a very sorry chapter in American art when a community refutes its own resources and traditions by borrowing from an alien land. What earthly or spiritual connection is there between Colleoni and Newark? Do they suppose that their setting for the statue and their traditional atmosphere can replace the wonderful appropriateness of the surroundings of Venice? It is for these very reasons that the angels weep and that thinking people ask themselves whether this country can ever become something more than a mere repository for expensive art objects. When we set up a Joan of Arc there is a basic excuse, but for Colleoni we can find none whatever.

W. H. N.



BACKWATER

BY HENRY R. SNELL

CHICAGO IN ART BY MAUDE I. G. OLIVER

At the risk of seeming trite, Chicago art lovers are proclaiming the current annual exhibition at the Art Institute to be the most important within memory. This excellence they attribute not alone to the merits of the exhibits themselves but in part to the successful—even extravagant—hanging, and in part to the spacious new environment. Indeed the new East Wing plays no inconspicuous role in the appearance of both this twenty-ninth exhibition of American Oil Paintings and Sculpture, and the notable exhibition of American Sculpture, recently seen at Buffalo.

Upstairs the superior overhead lighting enhanced the air of hospitality, and the comfortable extent of the eleven galleries made it possible to hang with ease the two hundred and eighty-nine paintings included in the annual show. Below, in one vast room, the large assemblage of sculpture, brought together at the Albright Gallery

in June by the National Sculpture Society, was installed to advantage. At the close of these two displays, the rooms above were placed at the disposal of passing exhibitions, and the lower gallery, to be known as the Frank W. Gunsaulus Hall of Industrial Arts, will contain most of the applied arts belonging to the museum collections.

Judging from certain examples in this exhibition of American Art, one might assume that symbolism is the goal toward which modern art expression is tending. Not long since, the ideal was to express the spirit of things; before that, it was to represent the actual form; now, however, both form and spirit are giving place to a cult of symbolism—"story telling," as it were, transmuted to a higher plane, a philosophy rather than an art.

This tendency is strikingly observed in the work of Stanislaw Szukalski, a young Pole, to whom the most adverse critics will grant imagination, however sensational they may regard his mind creations to be. Apostle of the Ugly, if you will, this youth strikes a wild, primal note. Unbeau-

tiful as his forms are, they are tense with rhythm; the muscles, distorted and exaggerated, suggest the writhing agony of souls in torment. From the relentless, pessimistic legends of his people, this reactionary sculptor finds themes for his plastic allegories—and the wondering crowds try to comprehend.

To the student of aesthetics and their history, the baffling labyrinth of contradictions that confronts him in viewing such an exhibition of contemporary art as this is endless. His desire to be catholic interferes with his freedom of thought; on the other hand, if he possesses freedom and courage, he discovers that he is guided by personal tastes. Whether art should relate an incident, excite an emotion, or represent an appearance, therefore, must be left to that arbiter having sufficient egotism to decide. Philosophers of the past have failed in determining. Meanwhile, young Szukalskis will go on materializing the exotic visions of their brains.

As to whether draughtsmanship, technique, pattern, or idea should be held as the criterion in painting, opinions never were more varied than in this polyglot show of 1916 at Chicago. To overhear among brother craftsmen, for example, only a few of the heated disputes concerning the prizes was evidence of the diversified judgments among those capable of speaking. However, the fact that the jury should include two such independents as Childe Hassam and Willard L. Metcalf was ample assurance regarding the fairness of the awards. "It's because his work is 'classy,'" explains one member of the committee in defense of the disposal of the Norman Wait Harris Silver Medal, which went to Frederick Frieske for *The Hammock*. "None of the rest of these things you see about, good as they are, belong in the classy class." "It is only a pitiful imitation of Renoir without Renoir's knowledge of values," comments a fellow-painter from the opposite camp. "What difference is it about the drawing?



THE FALL



THE HAMMOCK

BY FREDERIC C. FRIESEKE



A MOUNTAIN COURTSHIP

BY JAMES R. HOPKINS

What difference about the subject?" remarks another. "It's like a Whistler symphony—a beautiful *design* whether hanging right side up, sideways, or upside down."

Less disagreement was observed in the case of the first prize, the Potter Palmer Gold Medal, which was awarded to Emil Zettler for his figure entitled *Job*. Every one seemed satisfied about this award—excepting the sculptors. It is a dignified production personifying the Bible character whose name it bears. The simplicity of the work is the key to its impressiveness. If perhaps a trifle robust for the role of the original, the figure in its dejected pose and wretched face, expresses the scriptural *Job's* profound misery.

The fact that this prize and the two Honourable Mentions went to Chicago artists, although the jury consisted mainly of eastern men, prevented any suspicion of injustice. Naturally the local exhibitors were all proud that a Chicagoan had at last won the coveted first prize. Pauline Palmer, whose group of five landscapes evince a decided jump in technique, was the recipient of one of the mentions. Her *Pumpkin Hollow*, upon which the honour was bestowed, is a sunlit corner of a New England village. A free use of the palette knife, fresh, joyous pigments, and a sincerity of delineation attracted attention to this noteworthy record. The other mention was granted to Mr. Szukalski for his figure entitled *The Fall*.

James R. Hopkins received the Norman Wait Harris Bronze Medal for his large canvas, *A Mountain Courtship*. Technically, this work holds its own, but, if its intention is to get away from the literary element in painting, it has failed in its purpose, not having reached beyond the Mid-Victorian period. The Martin B. Cahn Prize of one hundred dollars, which is awarded to a Chicago painter, "without regard to subject," was presented to Walter Ufer, one of a group of local men who have been making new discoveries in the Southwest. Mr. Ufer paints with a directness and knowledge that his Munich training has given him, and *The Solemn Pledge: Taos Indians*, admirably represents his able brush. The clever modelling of the faces is lost in the photograph.

W. Victor Higgins, who took the Martin B. Cahn Prize in 1915, reveals his rich colour sense in *Joan Domingo and the Bread Jar*. Similar subjects, *Purple and Old Gold*, *Taos, N. M.*, and *The Chief's Two Sons*, are rendered by Ernest Blumenschein. From still farther west, Edward



THE SOLEMN PLEDGE
TAOS INDIANS

BY WALTER UFER

B. Butler sent an admirable delineation of *California Hills*. William Wendt offered *The Grove*, a sincerely painted glimpse of western woodland. California also furnished the setting for the strong equestrian production of *Josie of the Hills* by Louis Betts.

Daniel Garber is another distinguished artist who was represented here in his last Academy picture, *Tanis*. The painting of light that seems to enfold the child from behind, as it is refracted in the filmy fabrics of her garments, shows a well-managed treatment of a difficult problem. *The First Voyage*, the one offering by Charles W. Hawthorne, and *The Rocky Shore of New England* by Childe Hassam, reveal the love with which they were executed. Workmanlike in manner, also, is the wharf scene by Henry B. Snell. *Backwater*, the entry name of this canvas, explains the leaden complaisance of the motionless water. The opportunity in this work for carefully related values is seized with convincing results. Cullen Yates in his *Breezy Weather* depicts a sheltered cove away from the shore. While not so spirited as in his customary performance, Paul Dougherty is vigorous, nevertheless, in his rendition of *October Morning*. Friends of Charles Francis Browne were gratified to see that his brush has not been idle during the period of all his recent official connections, as his *Autumn Sumacs* and *September Moonlight* testified. The fresh point



JOB

BY EMIL ROBERT ZETTLER

of view by Charles Warren Eaton in his *Assisi* was welcome. The bigness of *Highland Farms, Norway*, by William H. Singer, Jr., was impressive. Edward Dufner in his *Summer Joys*, Gardner Symons in his *Winter Glow* and *Morning Sunshine*, John F. Stacey in *The Village of Ephraim, Wis.*, Wilson Irvine in his three New England records, Hermann Dudley Murphy in his *Mango Trees*, Bruce Crane in his *Last Snow*, Gifford Beal in his *New York Freight Yards*, Ettore Caser in his *Landscape, with Movement and Wind*, Colin Campbell Cooper in his *Palace Gate, Udaipur, India*, Charles H. Davis in his breezy *Over the Hill*, Ralph Clarkson in his *Por-*



THE HARROWER: SUNRISE

BY HORATIO WALKER

trait: Rollin D. Salisbury, Cecil Clark Davis in her Portrait: George F. Porter, and Dines Carlsen in his still life, contributed works of notable interest.



Exhibited at Macbeth Galler

CALMING THE WHALER

BY CLIFFORD W. ASHLEY

Fanciful Drawings of Frederick J. Waugh



Copyright by Charles Scribner's Sons
IN THE CLAN OF MUNES

BY FREDERICK J. WAUGH

SOME REMARKABLE FANCIFUL DRAWINGS OF FREDERICK J. WAUGH
BY J. B. CARRINGTON

Of the American artists who have won fame as painters of the sea none have shown greater mastery of wave forms, of the effect of storms in mid-ocean, the break of great waters on rocky shores, than Frederick J. Waugh. He has been known for years as primarily a marine painter and his sea pictures have been seen and admired and bought in the exhibitions throughout this country and England. One of his canvases that thousands have admired is in the famous Hearn collection in the Metropolitan Museum, New York, *The Roaring Forties*. It is a scene way off-shore in deep water where the winds have stirred the profound depths. The heave and immense power and weight of great ocean waves are expressed with wonderful fidelity.

Many who have known Waugh only by his sea pictures have from time to time been surprised by his adventures into other fields. Several years ago visitors to the National Academy Exhibition on Fifth-seventh Street were confronted by a large picture in the place of honour on the north

wall of the Vanderbilt Gallery called *The Buccaneers*. It was startling in its bigness, dramatic action and vividness of colour. The foreground showed the deck of a vessel being boarded by a villainous crew of pirates, costumed in brilliant hues, and "armed to the teeth" with cutlasses and pistols. In the background was the heaving sea with another big captured vessel. This picture was awarded the Thomas B. Clarke prize. In 1915 Waugh again surprised his friends by sending to the Academy a figure painting that he called *The Blue Cascade*, a fanciful arrangement of nude figures against a background of falling water.

Waugh's father was an artist and it was but natural that the boy should in due time follow in his father's footsteps, not as a painter of portraits, however, but with very different purposes. Waugh says, as a boy he was always dreaming, always living in his fancies, but that his chief interest was in natural history with an especial fondness for reptiles. He spent a number of years in London painting, and during the Boer War drew war pictures for the London weeklies. It was during these London years that he began to try his hand at writing fairy-tales, and drawing *The Whikkies*, a race of little people born of his imagination.

Fanciful Drawings of Frederick J. Waugh

Some of these early drawings show that Waugh had already a remarkable gift as a draughtsman and a very unusual command of line. But very few, even among his intimates, knew that he was capable of such invention, fancy and skill in delineation as he shows in his remarkable book, written and illustrated by himself, just published by the Scribners, "The Clan of Munes." These Munes are created out of pieces of weather and time-stained bits of spruce-tree roots the artist picked up while painting marines on the island of Monhegan.

No one but Waugh, probably, would have seen the grotesque little figures and gnome-like faces,

the making of these same little wood people and getting ready to model them in clay.

One's first thought in looking at the drawings will be that they make you think of Rackham and Dulac, but they are absolutely original and distinctive. You are at once struck by their ingenuity, their masterly draughtsmanship; and the longer you look at them, the more wonderful they seem, for you keep discovering queer little faces peering out at you from the gnarled roots of old wind-blown trees and from the caverns along the wave-washed rocks. In a recent letter to the writer Waugh gave this account of how the Munes came to be:



Owned by the National Museum, Washington, D. C.

WESTERLY GALE

BY FREDERICK J. WAUGH

and probably no one but Waugh would have thought of, and had the patience to put them together and make drawings of them. He has made them live in a world of their own, and yet in a world related to the sea the artist loves to paint, as well as in the world of fancy on whose borders he has always lived. A very well-known landscape painter who recently spent a day with Waugh in his delightful studio home at Kent, Conn., said he thought they were among the most remarkable drawings he had ever seen, and that Waugh couldn't think of his paintings just now but had become a member of the Clan of Munes himself, was giving all his time and thought to

"All through the earlier years I spent in London I wrote fairy tales, numbers of them, and after they had all come back to me again, I took a notion to burn them up, which I have kicked myself for since, knowing some of them had stuff in them. However, I still retain the ideas, and having gained power to express them, a thing I always believed I should one day achieve, I do not feel that they are entirely lost.

"The Munes started two summers ago in Monhegan, where I spent several months, both painting the sea, and gathering the various pieces of spruce-tree parts, and making the first drawings. I began by seeing little people with queer tall

Fanciful Drawings of Frederick J. Waugh

caps and then I made careful drawings of roots and placed these little people near them, and by and by I began to think it would be a good plan to form a story or a series of stories about these drawings. I had made about ten of them before I left Monhegan. When I came back from Monhegan with those drawings and some large boxes of Mune parts the following winter, I made the

ture form, for I have always been a sculptor by nature, it being easier to me than painting or drawing, and I studied modelling under Thomas Eakins in the Pennsylvania Academy.

"To sum up all, I now find myself a successful sea painter in possession of a new vocation, which is really older than the marine painting, being the thing I was born with. What it will lead to is to be continued in our next."



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A MUNE

BY FREDERICK J. WAUGH

pieces of wood into figures in my Montclair studio, and then made more drawings of them. All this time I'd been despairing of ever being able to write appropriate stuff to go with the drawings, until one evening the whole thing dawned upon me and I wrote the first draft of the story which I afterwards, as you know, corrected and slightly changed. I am going to model in clay some of the characters in the story and use them in sculp-

DR. HANEY ON INDUSTRIAL ART

"OUR industrial art instruction, the country over, is shockingly deficient. Even New York, the biggest manufacturing city on the continent, has no industrial art school of its own.

"We do not even know how far we are behind and so have taken practically no steps to unite our forces which might lead for industrial art supremacy. Before the war these lessons were apparent, but as the war has progressed our failure to recognize our industrial art opportunities has become more and more clear. Our art societies should unite to advance the industrial arts. Most of our artists in the trades are mere copyists, sponging on the work of men in Paris and other Continental cities. There is no need of this. We have the skill, but we do not know how to use it. Twenty-five years ago there was virtually no market for American landscapes. A canvas had to bear the mark of Paris or Munich upon it to be acceptable. Thanks to intelligent action on the part of a few scores of people, the American landscape school is now known throughout the world, and the American landscape painter has reaped the reward of this recognition.

"Exactly this same thing is possible along the lines of industrial design. What we need is co-operation between art society and manufacturer. We need an industrial art committee of the Board of Trade; an industrial art committee of the Board of Education; an industrial art committee of the Fine Arts Federation. We need scholarships for talented pupils; we need industrial art courses in a dozen different high schools in which these pupils can early be trained. We need an industrial art school of our own with a dozen to a score of different courses, forwarding the student directly into the industrial art trades.

"All this costs money, but more than this, it costs interest and attention. The money it costs is not a tithe of what the city loses yearly."

A Portraitist in Petto: Anna Belle Kindlund



LOVE

BY ANNA BELLE KINDLUND



MADELEINE DABO

BY ANNA BELLE KINDLUND

A PORTRAITIST IN PETTO: ANNA
BELLE KINDLUND
BY W. H. DE B. NELSON

A GREAT deal of rubbish is printed about soul portraiture; we constantly read of heaven-favoured artists who are able to strip the soul from its earthly tenement and present it intact to an awe-stricken audience in terms of paint. It is a matter of surprise that it should even be found necessary to point out that Mr. A. or Mrs. B., not to mention Miss C., are peculiarly gifted in their search for character. If they are not, why mention their work? If the sitter's expression is not counterfeit, the up-to-date photographer is also able to portray character and is of necessity in a position to render still greater exactitude in the features. In discussing briefly the art of Anna Belle Kindlund, then, we will at once pass the trap marked "character" and endeavour to show her claims to a certain degree of greatness for other reasons than solely this special portrayal, failing which a portrait must *per se* die a natural death and need

A Portraitist in Petticoats: Anna Belle Kindlund

no post-mortem records. The very fact that close corporations, to which condition miniature associations undeniably tend, are not over anxious to extend a too cordial welcome, proves that this lady has emerged successfully from the ranks of mediocrity and is admirably fitted to battle for her artistic livelihood unaided and alone. Further evidence of her qualities lies in the miniatures here reproduced which unfortunately have to be shown devoid of colour.

The charm of the miniature depends upon much that will for all time baffle the photographer, even if it were a mere traditionless process. Tradition certainly may be counted as one of the many delights contained within the diminutive circle, but does not concern the artist otherwise than to make him or her realize that the work should be sincere and dignified, worthily maintaining the reverence due to an ancient heritage.

Where Anna Belle Kindlund demands respect in her art is her unfailing beauty of colour, her appreciation of the exact limits of the ivory by a pattern that is carefully and lyrically conceived and which just fits right. Fluid brush-work and a feeling evoked that more could have been done here and there had the artist not cleverly abstained, mark her achievements as unusual. Also one gathers the impression, and it is true, that the artist is regarding each portrait as a distinct and separate problem, not as No. 25 of a series. There is not a sign of a tired imagination and the consequent tread-water attitude so common among many miniaturists. One can almost imagine them leaning gracefully over a counter with a neat little booklet asking the client to select the style desired, just as an undertaker's clerk might do. The undertaker indeed might enter the ranks of the artists more than he does, but instead of removing the painters who are mostly very lovable people, he should turn his attention to their work, giving decent coffin space for all dead products.

The saleswoman to-day is a saleslady and similarly the miniature has become (in capable hands), a small painting. Anna Belle Kindlund, though small in person, in fact a living miniature herself, is quite big when it comes to self-expression and all her ivories show bigness and breadth, they have never been conceived in a meticulous frame of mind. Consequently they are very unlike the ordinary article which is turned out more or less pleasingly by hundreds of her less-gifted

comrades in art. Though an obvious *je ne sais quoi de captivant* lurks in each frame we are never disturbed by prettiness, the hall-mark of so many paintings, large or small. This artist is indeed a painter of small portraits rather than a miniaturist and it is to be hoped that the medal awarded her at the Panama-Pacific Exposition is the forerunner of honours that are above and beyond a mere medal, which in the eyes of a true artist has trifling significance. Anna Belle Kindlund is a good painter, but a bad pot-hunter.

In recording the good deeds it would be hardly fair to pass over the slight misdeeds, and in criticising the Kindlund miniatures one feels, *at times only*, that drawing, construction, and values of planes might bear improvement. Her stipple work is her very own and is highly efficient; the leaning toward decoration in a somewhat Japanese spirit has tended to produce a certain flatness in applying the colour. But this very fault may be a virtue in disguise. At all events highly decorative results ensue.

THE KITCHELL MEZZOTONE

THE November issue of *THE INTERNATIONAL STUDIO* an article appeared favorably regarding the sub-chromatic process invented by Mr. Kitchell, a method of picture making of so high an order that the first specimens have been officially acquired by the British Museum, London; Bibliothèque Nationale, Paris; Congressional Library, Washington; and the Metropolitan Museum of Art in New York. The subject of the first Mezzotone is *Salomé* by Regnault, by special courtesy and co-operation of the Metropolitan Museum of Art. The offices of the American Sub-chromatic Alliance are at 15 East 35th Street, New York City.

MR. GEORGE DE FOREST BRUSH, of New York, was in Pittsburgh on November 24 at a reception given in his honour by the Director and the Committee of the Department of Fine Arts, and delivered an address upon that occasion. Mr. Brush is not only one of the great painters of America, but one of the great painters of our time, and in his exquisite representations of grace and beauty he stands almost unrivalled. Two of his important works, *Mother and Child* and *Portrait of a Lady* are in the permanent collection of Carnegie Institute.



SELF-PORTRAIT

BY ANNA BELLE KINDLUND



THE SPRINGTIME OF LIFE BY ANNA BELLE KINDLUND



ELLENOR

BY ANNA BELLE KINDLUND

Water Colours at Pennsylvania Academy, Philadelphia



BOATS AT GLOUCESTER

BY HAYLEY LEVER

WATER COLOURS AT PENNSYLVANIA ACADEMY, PHILADELPHIA

EVEN with the added attraction of miniatures representing the fifteenth annual exhibition of the Pennsylvania Miniature Society, it can hardly be said that water colours exert quite the same impelling influence as the oils. The fact is, oil is more expensive than water, canvas than paper, and the oil painting is larger in volume and is provided with a highly ornate frame, more is the pity! The average American looks upon a water colour as a ladylike little accomplishment like knitting a pair of socks for the *poilus* or listening to an Hawaiian ditty. In time it will be discovered that a good water colour is a better possession than an inferior oil.

When people fight they are guided by Queensbury rules and regulations, but in water colour there seems to be no recognized method; in fact, anything goes: even oils masquerade as water

colours. Amongst the more interesting examples that stand out as shining lights in the exhibition are some excellent rock-and-water studies by Childe Hassam, daring decorations of parrots, savages and tropical verdure by Alexander Robinson, street scenes in dot-and-dash strokes of pure colour by Alice Schille, excellent Italian scenes by Colin Campbell Cooper, good charcoal portraits powerfully rendered by Leopold Seyffert, Devonshire cream decorations of land and sea by Felicie Waldo Howell, some very luminous street scenes simply executed by John J. Dull whose style and name are at complete variance, and Gloucester impressions by Hayley Lever, who should renounce a little mannerism he has lately adopted of replacing a wash by rows of dots and flicks. He is always interesting, however, and never commonplace. Anne Goldthwaite, Jane Peterson, Charles Grafly with his delicate line drawings, Johanna M. Boericke, Gifford Beal, Hilda Belcher and Charles Warren Eaton are all well represented. W. H. N.



PINES BY THE RIVER

BY CHARLES W. HUDSON



DOCKS

BY THORNTON OAKLEY



ADDINGTON: SKETCH NO. 2

BY JOHN J. DULL



Courtesy Knoedler Galleries

M. VLADIMIR STASSOF (CRITIQUE D'ART RUSSE)
BY OSSIP PERELMAN
IMPERIAL ACADEMY OF PETROGRAD



Exhibited with the National Society of Portrait Painters, 1917.

THE GOLD JACKET
BY DEWITT M. LOCKMAN

Students' Exhibition at Wanamaker's, Philadelphia



A GLOUCESTER FISH-MARKET

BY FERN L. COPPEDGE

STUDENTS' EXHIBITION AT WAN- AMAKER'S, PHILADELPHIA

THERE are two cogent reasons for feeling interest in the thirteenth annual Competitive Art Exhibition which opened Nov. 6, at Wanamaker's, Philadelphia, in spacious galleries specially set aside for the students and having no connection with the store other than being under the same roof. The reasons are briefly: The increasingly high quality of work shown and the fact that in Mr. Wanamaker America possesses a real patron of art. A collector who buys at a fabulous figure an Old Master is not necessarily a patron of art, more often than not he is merely a patron of the art-dealer, but the man who fosters American art by making it possible for hundreds of students to use his galleries and compete for his prizes, year after year, besides purchasing many of the pictures, is in very sooth a patron of art. What Mr. Wanamaker has done for F. C. Frieseke, H. O.

Tanner, the one-time newsboy, and countless other successful artists, is sufficient proof of the necessity to patronize art to-day, not forgetful of past history which has ever shown that no great art has existed without broad-minded and liberal patrons. The few selected cuts are evidence of how narrow a margin separates the artist and the student. The illustration showing a bleak December night with the belated youth desperately regarding the last departing cab, is well conceived and full of humour. The portrait of the Indian maid has been so excellently handled that the judges passed it by in the firm belief that it was drawn from a photograph. As an example of fine draughtsmanship it certainly should have received a prize. It would be impossible to do more than carry away an impression when confronted with 650 exhibits, and the impression is one of the sincerity and artistic sanity of a very large percentage of the work on view, and the opportunity the students enjoy of making their first bow to the public. W. H. N.



PORTRAIT OF INDIAN MAID

BY STANLEY WOODWARD



Second Prize
STUDY

BY HELENA DAY



EMBARRASSED

BY E. RUSSELL LORD WOOD



BATHERS

BY DOUGLAS DUER

THE WILMINGTON SCHOOL

A VISIT to Wilmington, Delaware, to view their annual exhibition of invited canvases and the work of the local artists convinced us, if convincing had been at all necessary, of the extraordinary respect and admiration with which the late Howard Pyle is regarded, an influence which is not likely to wane for many generations. The friendly ghost of Pyle hovers around the studios and it is no surprise when, on visiting the artists, the door is opened by his old model garbed in ruffles and an old blue cutaway coat with brass buttons. The spirit of Pyle invades the work of his former pupils but the form is different, and it is interesting to note how step by step the emancipation makes itself evident in the pictures shown by such men as Schoonover, Duer, Koerner and Arthurs, only to mention a few, each one working out problems in individual manner. Duer's *Bathers* has all the spirit of a Zorn.

The invited work with exception of C. W.

Redfield, did not prove so attractive as people were led to hope that it would, and more interest centred in the work of the local men tastefully hung in the New Century Club with sixty-eight illustrations by Howard Pyle as *pièce de résistance*. The prize winner, by N. C. Wyeth, was, to say the least, a disappointment. The picture with its high and uninteresting skyline, its utter disregard of accepted composition, seemed to be a challenge, a pictorial demand to be ruled out of the prize list. The jury, however, declined to pick up the gauntlet. Schoonover's picture, here reproduced, is a stunning symphony in Corot-like greys and a strong characterization of solitude and the junction of sea and sky. The Indian in his bark seems to be taking leave of the home of his fathers and seeking a happier one in the Ewigkeit.

Koerner's landscapes quite escape the reproach of illustration, if, indeed, that be a reproach. To us, in the previous case, for instance, it is an added delight. He paints very directly and with fine colour restraint.

W. H. N.



SOLITUDES

BY FRANK E. SCHOONOVER



LANDSCAPE

BY W. H. D. KOERNER

MODERN ART: THE NEW SPIRIT IN AMERICA BY WILLARD HUNTINGTON WRIGHT

Editor's Note.—So many galleries are exhibiting modern art that every reflecting person must be convinced that there is something in it in spite of the declaiming attitude of many of the older artists, who are steeped in academical tradition and therefore unwilling to see any other point of view than their own. THE INTERNATIONAL STUDIO, ever anxious to open its columns to all sincere endeavour, no matter what the school or creed may be, has obtained the services of Mr. Willard Huntington Wright, who is specially qualified to criticise the best work that is being performed by different artists upon comparatively new lines. It is hoped that many art lovers who are not stimulated by the ordinary exhibition picture will turn with interest to the recurring critique which Mr. Wright will give monthly in these columns over the more recent art tendencies.

THE modern faction of the present art season was ushered in this month by two exhibitions representing the newer and younger painters of this country—one at the Montross Galleries, the other at Daniel's. During the last two years the more recent developments in painting in Europe have had wide influence on American art. There have been wanting no number of adherents to the new experimental tendencies; galleries which a few seasons back would have refused admittance to the strange and colourful canvases of the aesthetic revolutionists have now thrown open their doors to the new-comers; critics everywhere have shown a tendency to cease their ridicule and to attempt seriously to find their way into the complexities of the recent work; the public itself has not been backward in attending the modern shows; and—what is most significant perhaps—there is now a definite commercial demand for modern pictures. All in all, the new painting has taken a strong foothold in this country. A very large

proportion of the exhibitions last year dealt with the more recent art manifestations, and the prospects for the present season promise even a larger display of the modern work.

The reason for this somewhat startling change is not far to seek. It was at first thought that the new painting dealt wholly in *bizarries* and trivialities, that it was antipodal to the old and strove only to startle by its novelty of effect. But later, after a more general understanding of its ideals had come about, many saw that the new aspired only to carry on the old through an evolution of means and methods, that fundamentally the two were not unlike, that in appear-

ance only, and not in aesthetic principle, did they differ. But whether one gives support to the new work or not, it has become an unavoidable factor in American art. One cannot escape it entirely; its activities are too extensive and too numerous; too much is being written about it; too many galleries are exposing it; too many spectators are being drawn to it. Its existence must be accepted, although its value may be rejected.

No longer can it be ignored. As I have said, two galleries have already this season displayed numerous examples of the new work; and while it is too early to expect the best from the younger talent or to welcome any of the newcomers to the ranks of permanent native innovators, nevertheless both these exhibitions have revealed much conspicuous promise besides showing many canvases of men already well known in the modern movement. Among the more prominent names may be mentioned Marin, McFee, Benton, Man Ray, Walkowitz, Zorach, Hartley, Kroll, Of, Dasburg and Halpert.

The work of all these painters was seen last



Courtesy Montross Gallery.
INTERIOR WITH STILL LIFE

BY HENRY L. M'FEE

Modern Art: The New Spirit in America

season, and that which interests the critic is the progress made during the summer. Kroll, Benton and McFee are conspicuous among those who have consciously gone forward. Kroll in particular has changed for the better. Not long ago this painter's work was systematised and insensitive—the kind of work which any one of a hundred meagrely talented young men might have done—but in his present picture, *Two Rivers*, is to be remarked a new attitude, a new awakened impulse in his approach to his subject. He has studied Cézanne, and that master of landscape is unmistakably leading him toward a profounder and surer vision.

Kroll has yet to comprehend Cézanne, but his colour is better, his handling freer, and his recognisable form more precise.

Benton, too, is forging ahead. Although there is a certain stiffness in his figures, they reveal a genuine feeling for plasticity in drawing. His lines are still sharp, his colours harsh, and his draughtsmanship is laboured; but withal his picture attests to a knowledge which in time may give birth to rhythmically solid art of a high order. He has an understanding of compositional form in three dimensions; and while his work now bears the mark of too self-conscious study, it is preoccupied with profound problems and worthy of respect.

McFee's *Interior with Still-Life* is highly sensitive in its planar expression, possessing some of the delicate beauty of an early Picasso. However, it is a representation which is colder than it should be—the result of too concentrated an interest in his method and medium. In time, no doubt, this coldness will disappear, leaving him free to master his artistic desire. At present he is a craftsman—a sensitive, artistic craftsman to be sure, but nevertheless a painter who has a system which needs continual watching and nursing.

Halpert unfortunately shows no progress. He has gained in neither sensitivity nor vision; and his colours, though greyish, are, as usual, either heavy or discordant. His *Cathedral: Toledo* is little more than a school drawing in the early manner of Delaunay, with certain Puy-Manguin-Friesz-Vlaminck tendencies bent to professional ends. Halpert's work, almost alone amid that of the young men of talent in America, breathes a narrow contentment with what he has accomplished.

Man Ray's offerings are very early, and are in no way representative of his two-dimensional talent, lacking even his later richness. Of's very lovely Renoiresque landscapes are not new, but they possess a permanent beauty which makes them at all times acceptable. Ben Benn has been caught in the futile ultra-realism of Rivera—that realism which evolved from Pointillism and is the logical culmination of an extended and unpressed Cubism. Dasburg's portrait is not what one was led to expect while contemplating his last year's work; but here is a painter who is attacking difficult problems, and he must pass through many phases before he attains his high ambitions.

In all these works mentioned, and in many more by men of whom I shall speak later, there are to be found two distinct impulses. First, there is that vague and, at bottom, inarticulate impulse which makes of art a vision of mystery and chaos, a half-seen, half-felt emotion which has been caught in a flash by the inner consciousness. Painters of this type of mind are pre-eminently abstract and metaphysical: life to them is symbolic, possessed of a hidden, inner significance. Their pictures are poetic rather than formally plastic. The other temperamental impulse results in a spontaneous reaction to the visual beauty in nature. Painters of this latter type interpret nature, not as a series of associative symbols, but as a collection of forms answering to the physical needs of composition.

In the greatest art, of course, both impulses must have come together and been wholly amalgamated; but at present the exponents of the new work lack that unity of inner and outer beauty which the highest achievement demands. Up to now we have had mostly experiments—the work of pioneers rather than achievers. Much of it is indeed worthy and fraught with far-flung importance; and the roads opening up before these efforts of to-day will be the highways of the artists of to-morrow.

THE coming month will see three exhibitions of the new work—each representing a distinct phase of modern art.

At 291 Fifth Avenue Walkowitz will expose.

At the Daniel Gallery the work of William and Marguerite Zorach will be on view.

At the Modern Gallery will be pictures by Derain, Vlaminck and Burty.



Courtesy Knoedler Galleries

A COLONNADE AT THE OLD PALACE AT GREENWICH

BY WM. B. E. RANKEN

ALLERY NOTES

GIt is a hopeful sign of increasing art interest when we observe throughout the length and breadth of the land new institutes of art being built or old ones being converted into better forms, museums being planned and erected, besides numerous galleries springing into being. Here in New York, where there is less need numerically for new galleries, we take pleasure in recording the Milch Gallery at 108 West 57th Street, which bids fair to outstrip most of its competitors in its admirable arrangement and completeness. Its destinies are under the control of Mr. Rehn, whose knowledge of art and artists, geniality and good business ability will go far to bring success. They have opened proceedings by a show of paintings by Inness, Fuller, Rehn, Sully, Blakelock, Murphy, Wyant and Ryder, and their selections have shown a decided demand for quality.

Several artists are no longer with us. The death of William M. Chase, quickly followed by that of H. W. Ranger, Gedney, Bunce and C.

Noel Flagg, has caused wide-spread comment and regret. A commemorative article upon Mr. Chase, with reproductions of some hitherto unpublished paintings, kindly placed at our disposal by his widow, will shortly appear in these columns.

The enrollment of Mr. Martin Birnbaum in the firm of Scott & Fowles is guarantee of some interesting exhibitions during the season. A large assortment of never exhibited Augustus Johns' works will certainly go far to block traffic on Fifth Avenue when the day arrives.

The New York Water Colour Club and the National Association of Portrait Painters for the greater part of November have attracted visitors to the American Fine Arts Building, the Vanderbilt Gallery being devoted to portraits. Space only permits one illustration and *Gold Jacket*, the work of De Witt M. Lockman has been selected, not with the claim that it was the best picture there but as a well-painted, well-patterned portrait that has created very great interest. The Thomas Eakins canvas is a masterpiece of draughtsmanship and dimensional force, a veritable warning to the more modern men who

Gallery Notes

sacrifice so much to colour and chic. Take Robert Henri's painting; excellent in many respects, but where is the atmosphere? Irving R. Wiles, Helen Turner, Henry Hubbell were well represented. Earl Stetson Crawford's *Girl with a Gun* has very much to recommend it. If his colour were juicier and mass considered more than line, it would be a notable performance. The Beresford group by S. M. Roosevelt is an interesting essay in the grand manner.

Most important from a sculptural point of view was the Gorham November Exhibition arranged by Mr. Frank Purdy, where some hundred artists displayed their work in park-like surroundings, amid theplash of water, overhanging greenery and fallen leaves for a carpet. Work that attracted particular attention was that of Mario Korbel, Edward McCartan, Victor D. Salvatore, C. Scarpitta, Anna Coleman Ladd and Helen Farnsworth Mears, whose recent death has removed a great artist.

The tenth annual exhibition of hand-wrought

articles—Jewellery, Metal-work, Ceramics, Wood Carving, Textiles, Leather-work, Baskets, Photographs, Christmas Cards, etc., will be held under the auspices of the National Society of Craftsmen in the Arts Club Gallery, 119 East 10th Street, New York City, from December 6 to December 29.

The work of Ossip Perelman, of the Imperial Academy of Petrograd, was on view last month at Knoedler's and made a great impression. On page lviii we have reproduced his wonderful portrait of M. Stassoff, a seven-foot Russian with brain in proportion, who sits on a veranda in Russian costume, red morocco top boots, baggy blue-black breeches, and yellow smock. The way he has worked from the startling red boots up into the atmosphere is a joyous performance.

Hugo Ballin has been exhibiting drawings at the Goupil Galleries; composition studies, portraits, nudes, draperies, altar sketches, etc., mostly studies for the many murals executed of late years. Ossip Linde has just exhibited Vene-



FAIRHAVEN

BY CLIFFORD W. ASHLEY

Gallery Notes

tian and Connecticut paintings at the Historical and Art Society in Albany. His pictures of Venice and Bruges have been specially noticed in this magazine for their fine qualities. His success as a teacher at Westport equals his record as an efficient artist. Good colour and considerable imagination mark Emil Holzhauer's exhibition at the Braun Galleries. William B. E. Ranken has been showing unusual water colours of figureless interiors at Knoedler's. The interiors he selects are so interesting that a figure would be an intrusion. Staterooms at Blenheim Palace jostle Chinese Pagodas and Fifth Avenue drawing-rooms; all are rich in colour and design.

The Ehrich Galleries continue in their well-directed efforts towards instilling in the collector a desire for the lesser-known masters, especially as the greatest men are unobtainable or else too expensive for the ordinary man. Former exhibitions of this nature have been highly successful.

The Macbeth Gallery has been shewing the

work of Clifford W. Ashley, who is busy chronicling in oil—oil to oil—the old whaling industries of New Bedford which in time will disappear, to make room possibly for ammunition factories. Ashley knows the sea and paints it well. Many of his canvases are highly dramatic; all are interesting. Painter friends are also showing at Macbeth's. George M. Bruestle, Wilson Irvine, Robert H. Nisbet, who improves like old port, Carl J. Nordell, Edward C. Volkert, the cattle painter, and Guy C. Wiggins.

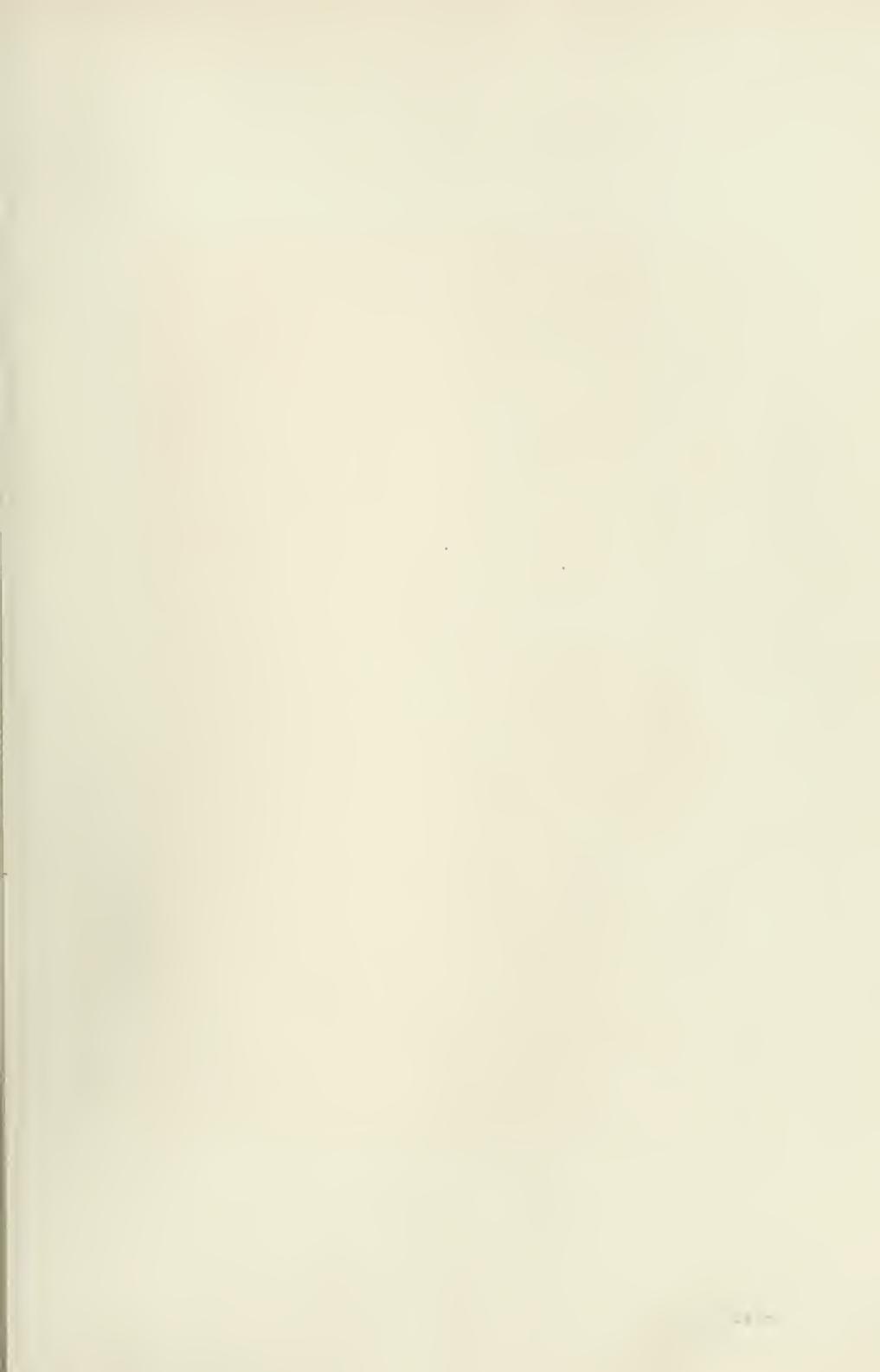
A very notable one-man show at the Arlington Galleries was that of Robert Spencer, whose work is well known to visitors of galleries. With subdued palette he portrays factories and tenements but always seeing the picturesque and not the sordid. His figures are more felicitous than his trees, the charm of which seems to elude him.

The Friends of Young Artists have returned to life and will be giving an exhibition during the month.



CHEVENNE MOUNTAINS, COLORADO

BY HENRY RUSSELL WRAY



"OLD KEW BRIDGE," FROM THE OIL
PAINTING BY FRANK BRANGWYN, A.R.A.



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CHINESE CERAMIC COLLECTIONS IN MUSEUMS BY JOHN GETZ

THE varied phases of early Chinese ceramics, as displayed in our museums to-day, offer unusual facilities for students as well as for the general public to compare pottery and stoneware examples that date from remote epochs to porcelains of later times; precise judgment is also given in the catalogue descriptions, together with historical accounts of those early ceramics which should prove interesting and be read by all visitors. A preference for one group or another will always remain with individual tastes and predilections of collectors, as is shown in the present loan exhibition of Chinese pottery and the Altman or Avery collections of porcelains at the Metropolitan Museum of Art in New York. Such an allied presentment at this time with its technical and historical development during the several great epochs, deserves special attention and should lead to a wider knowledge of the subject, and encourage students to study these particular fields

of far Eastern art. Native documentary evidences concerning early Chinese porcelains are somewhat unsatisfactory as has been stated by several writers dealing with Chinese ceramics, for either the specimens described cannot be traced, or they are entirely lost, while the literature remains abundant, but for practical purposes was useless without accompanying illustrations; this want, however, is now supplied by the catalogue generously provided by the museums under consideration here.

Referring to Oriental porcelains, a sort of vague mystery, a sense of something enchanted, surrounds beautiful objects of this class; they not only appeal to our aesthetic sense, but a host of conjectures arise as to how such marvels of clay were produced, and, if they were made in remote periods, cannot they be produced now? Such a proposition may be answered to the point, as was said by a French collector: "There are porcelains and porcelains, as there are paintings and paintings."

It is not so very many years ago that the prized and superlative *chef-d'œuvre* in porcelains and



NO. 1

Chinese Ceramic Collections in Museums

pottery began to reach the collectors or museums of the Western world, and then their isolated ap- parition (among the more or less objects of commerce) staggered the amateurs by their transcen- dant beauty and perfection. Such examples very promptly excited the cupidity of our connoisseurs, while the other products caused but languid cur- iosity and, in fact, led to some wrong impressions concerning Oriental ceramics as a whole, among even an art-loving public. Meanwhile, thanks to the more ardent re- searches of the sinolo- gists and amateurs of the Western world, facts have been sifted from fancy and the mooted points in the early history of this art advanced to a surer basis, as we may now note that ancient examples of assured provenance have acquired an importance in the Western collections they had not possessed before.

The great Morgan collection of porcelains, since it changed owner- ship, and its removal from the Metropolitan Museum of Art in New York, has already enriched several notable private and museum pos- sessions in other cities. Among the latter the University Museum in

Philadelphia has now on view over three hundred examples from this collection alone. This mu- seum has installed a most remarkable presentation of Far and Near Eastern art, where, aside from Persian potteries and textiles, and the Morgan porcelains, are shown early Chinese pottery, stone sculpture, paintings, ancient bronzes, cloisonné enamels, and jade carvings; it may be said that never before have Chinese porcelains received such a resplendent setting. It should be mentioned that the objects are all shown in the new Charles Eustis Harrison Hall, a domed wing of the University Museum, which was only lately

completed and opened to the public. Here varied groups of Morgan porcelains are arranged in the original Morgan showcases and placed under the best conditions of light for inspection, classified according to coloured decoration and periods. Whilst the Morgan collection was doubtless familiar to many Philadelphians, yet the display has surprised and pleased many visitors to the Uni- versity Museum in West Philadelphia, so it may be justly said that these objects are now receiving considerable attention and study amid their new surroundings.

The feature of having a museum handy for stu- dents, whether of the applied arts, architecture or other sciences, is a most desirable one; it saves the student time in travelling miles to distant or outlying park museums in their search for necessary documents, art forms, or other data. All museums do render great service to the public, often more than is realized, so it can be said that such as are special- ized and situated close to the seats of learning, show a decidedly new era and progress in museum work, and one that will be more keenly consid- ered in the near future.

In our consideration of Chinese ceramics, as repre- sented in the several museums, we must not lose sight of the fact that the potter's art has ever been referred to in native records, dating back for many centuries to Chinese culture; and that, aside from literature, such objects of clay present an equal source with stone sculpture and bronzes for our acquaintance with the early history and develop- ment of those ancient people of the Far East whom we term Chinese. A few of the noteworthy examples from the Morgan Collection are illus- trated, by permission of the University Museum.

Cut No. 1 presents a group of three eggshell



NO. 4



NO. 3



NO. 5



NO. 9

plates of the "rose-back" variety, centred by one of the famed "seven border" plates, its reverse border showing a *rouge d'or* or *soufflé* glazing of typical quality. The decoration on the face, in delicate and half-toned enamel colours of the *famille rose* palette, includes seven distinct borders of varying designs, which frame the white leaf-shaped centre; this panel is separately painted and represents a domestic scene, with young lady in rich Manchurian attire, seated amidst elegant surroundings. Near her are two young boys, one of them holding a lotus blossom (while a favourite symbol, it also indicates the season to be summer). The other boy is pictured playing with a golden toy-like sceptre (*ju-i*), introduced as an emblem for his future desired station. The table close by is laden with art objects and books, also a dragon jar that holds manuscript scrolls, while a purplish-blue vase contains the "coral stick" and "peacock feather" emblems. These carefully rendered accessories indicate that the children belong to the mandarin class and that their father has reached high scholarly attainment with a "three grade" promotion. This plate dates from the eighteenth century (early Ch'ien-lung period) and its diameter is 8 $\frac{1}{2}$ inches.

The other *famille rose* eggshell plate, shown to the right, is also decorated in delicate overglaze colours. The centre presents a landscape with two young girls, one a flower girl and the other a shepherdess, whose flock is represented by three sheep. The wide framing border sustains a pink diaper of honey-

comb pattern, relieved by white reserves, in oval and oblong vignette shapes, enclosing orchids and other flowers. Era of Ch'ien-lung (1736-95).

The eggshell porcelain plate to the left, including a rose (*rouge d'or*) back, with delicate overglaze decoration in varied enamel colours of the *famille rose* palette, represents a richly attired

lady of the mandarin class seated amidst varied objects of luxury and use, together with her three children; the youngest boy is pictured with a *ju-i* (sceptre) as an emblem for the desired future (that all things may be as wished for). Of the surrounding three borders, the widest sustains a delicate pink honeycomb, interrupted by three petal-shaped white reserves enclosing varied floral details in harmony with the centre; the two flanking borders are narrow. Era of Ch'ien-lung.

Cut No. 2 presents an eggshell porcelain cup and saucer, together with two eggshell porcelain plates. The deep-shaped plate to the right with rich overglaze decoration in brilliant colours of the *famille rose* palette, presents a yellow and black Cochin Chinese rooster standing on the ground close by a pink peony. This bird's head is turned as he looks at his fellow perched on an open rockery of bright blue, close to which spring pink and



no. 7

white peonies with bluish-green leaves growing amid yellow and purple asters. The diapered border shows flowers in black on pale-blue ground, interrupted by three white oblong reserves with foliated ends, involving sprays of red peony flowers, chrysanthemum and fruit details. Era of Ch'ien-



NO. 8



NO. 6

lung. The eggshell porcelain cup and saucer shown in the centre of cut is described with overglaze decoration in varied delicate and half-toned colours of the *famille rose* palette. The exterior of cup displaying an escalloped and minutely diapered light-blue rim border with black "T" pattern, whilst the reciprocal white field below displays two Cochin Chinese roosters, painted in varied plumage of nature, midst rose-coloured peony flowers which grow near rocky blue ledges. The inner rim shows a red honeycomb border, interrupted by three floral vignettes and a spray of magnolia blossoms. The saucer shows a red honeycomb rim border and three white floral reserves, together with a similar escalloped bordering and white foliated panel, enclosing the rooster and peony flower motif, to match the cup. Ascribable to the era of Ch'ien-lung (1730-95).

The second eggshell plate with "rose-back" and with a charming overglaze decoration in *famille rose* colours of the eighteenth century (era of Ch'ien-lung). The face with pellucid white ground presents a scroll with a brilliant plumaged fly-catcher bird perched upon a flowering peony twig, doubtless copied from a painting, together with flowering buds and young bamboo shoots, while the outer border is filled with plum blossoms and foliage.

Cut No. 3 presents a large decorated *famille rose* plaque of shallow form and fine white Ta Ch'ing dynasty porcelain. The opulent decoration rendered in delicate and light half-tones of the *famille rose* palette, including a series of five borders with varied diaper and floral details; involving miniature landscape and floral vignettes. The centre panel displaying a felicitous entwining of peony and plum trees, filled with blossoms that have attracted a pair of white birds of paradise and two roosters, as seen amid the rich symbolical flowers. Diameter, 21 $\frac{1}{2}$ inches. Early Ch'ien-lung period.

Cut No. 4 presents an imperial palace jar (one of a pair), described as ovoid with short everted necks and broad bell-shaped cover. Made for the palace, to imitate *fa-lan* or French *champlevé* enamelling on gold. The incised decoration being filled with varied enamel colours on a deep lapis lazuli blue ground, relieved by pink nelumbium flowers and turquoise-blue leafage; represented as growing in a pond where small white egrets appear wading in the shallow waters, or flying over the flowers. The shoulder sustains a

festooning of beads hung with turquoise-coloured pendants; while the neck displays the symbolism of detached cloud patches and the base is bordered by an ornate palmentation in harmony with the flower motif above. The foot underneath bears an impressed (*nien hao*) seal mark. Made era of Ch'ien-lung. Height, 17 $\frac{1}{2}$ inches with cover.

Cut No. 5 presents a superlative *famille verte* bottle of graceful gourd shape with two bulbous segments ending in a short tubular neck. The clear white Ta Ch'ing dynasty porcelain sustaining a remarkable overglaze decoration in translucent colours of the *famille verte* (*juan ts'ai*) variety. A light sea-green "frog spawn" ground is displayed with floral sprays, including small red plum blossoms, chrysanthemums, yellow asters and butterflies, executed in varied green and yellow tones of translucent quality, together with black. This decoration is relieved on the lower segment by four large reserves, shaped to resemble leaves and fruit, upon which appear flowers of the four seasons (notably the peony, lotus, chrysanthemum and prunus), with appropriate birds. The shoulder is bordered with red and white semi-blossoms and conventionalized red and yellow prunus-like rosettes, including green leaves that are introduced in triplet forms between four white reserves, alternately shaped as pomegranate and "hand of Buddha" fruit that separately contain sprays of red prunus and yellow lotus blossoms. This example is no less remarkable for its wealth of detail than for its delicate rendering in translucent glazes. Height, 17 inches. Date: era of K'ang-hsi (1662-1722).

Cut No. 6 presents a cylindrical club-shaped vase with yellow ground, sloping shoulder and attenuated mortar-like neck. Early Ta Ch'ing dynasty porcelain, invested with a broad panoramic landscape painting (the Chinese *shan-shui*), "hills and water" motif, rendered in *san-ts'ai* (three colours) and showing the elements of early Chinese canons for simplicity in composition. A picturesque mountain scene is depicted intersected by a winding lake and slope of adjacent green hills, while more lofty peaks appear in the distance amid cloud strata. Narrow passes leading to habitations show two travellers climbing the hills and admiring the prospect before them; other figures appear below coming away from the lake and their boats. The neck displays a green ground with black bamboo motifs, below which the shoul-

der is bordered by a three-coloured lanceolation, whilst the upper rim flange is encircled by a "herring-bone" band. Height, 17 $\frac{1}{4}$ inches. Date: era of K'ang-hsi (1662-1722).

Cut No. 7 is described in the University Museum Catalogue as a tall square black hawthorn vase of rectangular form, tapering downward from the slightly curving shoulder and with small tubular neck. Dense white textured porcelain of the K'ang-hsi period, invested with a characteristic black enamelled ground. The four sides displaying favourite flowering plants of the "four seasons" (*ssi chi-hua*) rendered in varied tints and growing amid rugged masses of moss-green rocks, against the contrasting black enameled body colour. Each vertical panel presenting a special blossom symbolical of its season: the peony (*mu-tan*) for Spring; lotus (*lien-hua*) for Summer; the chrysanthemum (*chi hua*) for Autumn and the white plum (*mei hua*) blossom for Winter. The neck and four corners are finished by sprays of yellow lotus blossoms, white cranes and emblematic *ling-chih* motifs. Bears an apochryphal mark reading: *Ta Ming Ch'êng hua nien chih*. ("Made in the reign of Ch'êng hua, of the great Ming dynasty") but ascribed to the era of K'ang-hsi (1662-1722). Height, 20 inches.

Cut No. 8 presents a large blue and red flowered vase, its tall oviform body tapering downward to the base and with flaring neck, sustaining two blue ascending dragon handles. Dense white Ta Ming dynasty porcelain, with lustrous dark "Mohammedan" blue underglaze decoration broadly rendered, including deep copper red details. The body displaying scrolled underglaze red stems that hang downward from the shoulder, filled with blue foliage and carrying varied poly-

petalous flowers, like the peony, while other red-pistiled blossoms appear in conventional forms to represent the aster and wild prunus. The shoulder sustains a bordering of blue and red gadrooning, followed by a narrow band in floral details; whilst the neck, encircled by a blue and red serrated leaf palmentation, is enriched by red plum tree motifs with pale yellow buds. The base is surrounded by a fanciful blue and white *ju-i* headed lanceolation. Has a characteristic thick biscuit foot of the Ta Ming dynasty. Height, 38 $\frac{1}{2}$ inches. Era of Wan-li (1573-1619).

Cut No. 9 depicts a large blue and white club-shaped vase with fine cobalt-blue painting under the pellucid glazing; presenting an imposing clustering of mandarin (*hua-niao*) flower and bird motif. The design including small flying birds and a *luan-chi* or pheasant that is perched on a rockery midst symbolical flowering trees, notably the magnolia (*yudan*), the peony-like guelder roses (*hua wang*), blossoms of the plum tree (*mei-hua*) and peach tree (*t'ao hua*). These blooming blossoms of propitious and pleasing omen are remarkable for the accurate rendering in light and dark shades of vibrant sapphire-blue tones, accompanied by touches of the purest cobalt. The neck is completed by a series of narrow lanceolated, dentated and herring-bone bands. The masterly composition is typical, and obviously copied after one of the great Sung, or Yüan flower painters. Height, 28 inches. Date: era of K'ang-hsi (1662-1722).

It is impossible to do more than give a few good illustrations here and to point out their merits for the reader. The University Museum in Philadelphia possesses many representative examples that could aid in guiding its visitors.



NO. 2

T EMPERA

BY MAXWELL ARMFIELD

THE word Tempera, taken from the phraseology of the Italian Renaissance, has lately been used to imply an egg-medium exclusively, and indeed it was so used to some extent by Cennini himself in his treatise on art-methods, but the word has no such actual meaning, and merely signifies a medium. We have the same word, of course, in English in varied forms: we can even say that our colours are "tempered" with various oils, etc., in order to render them adhesive and cohesive. The word has become identified so closely with the ancient egg medium, chiefly because that was the method most in practice at the time when technical matters began to be written of with any degree of freedom and accuracy. Fresco was almost the only alternative before the Italian of Angelico's age, and for that no medium but water was required.

So that it is perfectly accurate to speak of a gum-tempera or a size-tempera or an oil-tempera, but in this paper the word will be used to denote the egg-method exclusively; that is to those methods of painting where egg-yolk or the oil of egg is used to bind the powdered colour into a suitable paste for work. Owing to the pioneer revival work of Messrs. Fairfax Murray, Joseph Southall, J. D. Batten, Mrs. Herringham, A. J. Gaskin, and others, tempera has lately come to the fore as a modern possibility to such an extent that the colour-makers have introduced a species of paint, done up in tubes, which they call tempera. It is sometimes ground with some egg-mixture, and sometimes with resinous concoctions. These colours, of which the best are of German manufacture, are excellent for poster-work and all kinds of designing. They are, however, quite unlike true tempera in effect, and it is impossible to use them in the same way. The reason, in the case of those actually ground in oil of egg, probably is that the egg loses as much elasticity in being preserved in this way as it does when preserved in water-glass for the table. The yolk of preserved eggs is very much thinner than that of fresh ones, and almost always breaks into the white before it can be separated for use. At any rate the colours are quite different from those mixed by oneself with yolk of fresh eggs. [The actual procedure is to shake up the yolk of egg with the same quantity of pure water till thor-

oughly mixed. This medium is then ground with the powder colour on a ground-glass slab with an ivory palette knife until mixed thoroughly. The proportion of medium to colour will vary with the colour, but it should be about equal in volume.]

The technique of the medium is now easily accessible to the student in Mrs. Herringham's translation of Cennini's Treatise and in a short pamphlet by her, "How to Paint a Tempera Picture," published by Madderton & Co., who supply the powdered colours and useful palettes, etc., with deep holes to keep the colour moist. The procedure is so different from that of either oil or water-colour that a beginner working in it on those lines will certainly be disappointed. The method is not perhaps more intricate, but as so few painters use it, a good deal of the mechanical part has to be done by the artist himself, and this is entirely to the advantage of the picture.

Whilst the actual practice is straightforward, the use of the medium in its characteristic beauty requires, as a rule, considerable mental readjustment on the part of the painter. It demands a habit of mind, or point of view, that is somewhat rarely met with amongst artists, even to-day. Very broadly it takes time. It requires too, a certain continuity of thought and effort combined with a precision and regularity of workmanship that is much out of fashion at the moment. A tempera picture cannot be thrown off in a wave of emotional excitement. It must be an orderly analysis and expression of a definite emotional idea. The artist should not be at the mercy of his emotions but must have entire control over them as well as over his tools.

The Attraction of Tempera.—Tempera is attractive to almost everyone who sees it. The shock given to the public by the painters of the Birmingham school at the New Gallery ten years ago is forgotten, and Mr. Southall's success in Paris with his tempera exhibition (some of which is now in America) vindicated the method in what was then the art metropolis. The unique attraction of tempera is, of course, its jewel-like colour: its gay and debonair ingenuousness. And especially of late has its decorative value begun to be appreciated. "It goes with architecture" as nothing else does except *bouon fresco*.

To-day as painters, we most of us feel in a period of unsettlement. A new Renaissance is on us. We are *au point du jour*. We know that we need a new sense of colour: purer, cleaner,

fresher colour. We want our pictures to be as gay as our best advertisements and journalism. We know that our schools of art have failed us, that we learn very little there that is of any real value, except when they are of the polytechnic order. We know that the pictures that the most advanced of us are painting at the moment are good to see in that they evince a healthy reaction from accepted rules and canons; yet we know that they are not lasting pictures. For one thing they are unpleasant. Oil has failed us; and the best of our efforts are gained by drawing it out of our colour with blotting paper—a procedure not smiled upon by the chemists. Otherwise our daring primaries sink to a dull and horrible rawness in a few weeks, a rawness that sets everybody's teeth on edge, and with a similar sinking at heart we find ourselves obliged to brazen out the position by a feeble defense, taking the line of the irrelevance of beauty and its fluctuation. And all the time we know quite well that whilst it may not be the aim of art to be beautiful so much as to praise beauty, yet, all the same, great art always has been beautiful in result and recognized to be so. At any rate some of us have felt all this, and have had a vague feeling that possibly in the egg yolk might be our salvation.

For myself, I doubt it.

I have experimented with many media at divers times, hoping to find therein my artistic salvation, and have now come to the conclusion that there is only one means of salvation given among painters, namely an intelligent understanding of what they want to do and of how that can be achieved. This question of colour, for instance.

You may spend many years experimenting in order to improve your colour, in the search after colour that is bright and yet not raw nor garish, and all those years of labour may be saved if by intuition or by tuition, you perceive the simple fact that the colour of the picture is entirely dependent on the character of the form, which is but the unfoldment of the rhythm, which is itself immediately controlled by the subject, which is coloured as to treatment by your own mental state and outlook.

The attraction of tempera is specific. It is not general. No medium can be used as a universal language, so that it is only when one has command of every medium that he is quite free to say the most he can.

The painter must first know what symbolism

of technique or language is best able to convey his particular idea. Finally he must know how to achieve this technique. It is obvious that no single medium can fill this immense bill. Temperists have in the past done a deal of harm by claiming for their pet medium more than they have performed or can perform with it. It is necessary to state as nearly as possible just what tempera can and cannot do. Its demands are of steel-like rigidity. If you play about with it, you will lose all the qualities that originally attracted you, but, at the same time, when the method has been systematically learned in the traditional way every one will find that he can use it to express just a little more than has any one else, because every medium is elastic at the demand of intelligence. Tempera has many attractions, but they are inherent in its particular individuality. Its practice, for instance, is essentially formal, and formality is inseparable from its essential nature.

Qualities of Tempera.—The characteristic qualities that attract most painters, as we have just said, have to do with its colour. This peculiar glow in the pigment is due to several facts, chiefly the translucency of the colour and the character of the ground used. The yolk of egg seems to hold the particles of colour much as does amber varnish. It is, however, less rich in effect, and less juicy, and besides has this difference, that whereas amber keeps the particles of pigment separate, and thus encourages mixtures, which retain a clarity unsurpassed in any other method, the egg-yolk for some reason soon becomes muddy when mixed, and so discourages mixtures. Mixed tones in tempera are apt to be dirtier than in ordinary oil colour, possibly because it lacks body. One of the results of this is that the actual colour of the pigment becomes of supreme importance, and a large palette is necessary for varied work.

One collects colours as he collects jewels or rare papers. Mr. Southall has prepared earths himself and used them in his pictures. Another result of the undesirability of mixture is that hues are modified by superimposing one upon the other. This still exists as a practice in oil painting also, but the under-painting is here much less important than in tempera because the pigment is so much less translucent. The effect of under-painting in tempera is to produce an intensity of colour similar to that of stained glass and with a like quality; one colour glowing through the superimposed layer without mixing with it. The

Tempera

colours can therefore be used in a much higher key than in oil without becoming in the least garish. This method relegates the greys, and to some extent pale tints, to other media. It is quite possible to paint a beautiful grey in tempera, of course, but a picture telling as a grey whole is better worked out in oil or fresco, the beauty of tempera being in rich, warm hues, reminiscent of yellow suns and curious flaming after-glow.

In the case of oil paint the natural surface of the pigment is generally considered ugly by painters, and it is only by elaborate manipulation that the surface can be rendered pleasing in itself. On the other hand, in tempera, if the pigment be applied in the legitimate way, it is almost impossible to produce an ugly surface.

The portraits of Botticelli and Francesca, for instance, with their severe and rigorous outline, would be unspeakably wirey and hard in oil, but in tempera such a method merely gives a sense of pleasant firmness and precision.

In his larger wall-paintings such as the Venus picture in the Uffizi Gallery, Botticelli uses the alternative method of the medium, namely the admixture of a considerable quantity of white with all the colours. This method is more akin to modern oil painting—although it never should be so solid—and gives very much the effect of the flatter oil wall-pictures of Puvis de Chavannes. This method is no doubt much the best where the painting is in close proximity to a plastered or a stone wall whilst the transparent method (which does not entirely exclude white) is better for interiors where there is panelling or much wood-work in the architectural setting.

The Ground for Tempera.—The best ground for tempera is gesso. There is no doubt about this, and after years of experiment with others I have personally come back to a kind of gesso ground, whether laid upon canvas or panel. The pigment must have a highly reflective ground in order to bring out its intensity of colour, the light shining up from the white gesso giving the peculiar luminous quality to the picture.

It is obvious that if this translucency is destroyed by rendering the pigment opaque, or the ground a bad reflector, the principal charm of the medium will be destroyed. The solid method does not need a reflector to the same extent, but even here it makes all the difference between a chalky and a pearly effect.

It is true that very beautiful effects may be

obtained by a solid method of painting used with glazes and scumbles after the old Venetian fashion and the older oil methods, but as this is exploited the medium becomes more and more akin to oil and less and less typical in its individuality. Nor are the results as permanent as those of the more severe method.

This is because in tempera the diluent is water, and in the case of frequent glazes over large surfaces of roughened canvas, the paint seems to become so saturated that the drying and hardening is slower than ever and, at any rate in a damp climate, the picture is very apt to mildew. (This can be washed off with vinegar, by the way, without any ill-effect to the picture.)

One should be very careful about using canvases sold as suitable for tempera by the colourmen. I have known these cause the paint to peel off in the most disastrous way. It may do this after the picture has been painted a year or more.

At one time I thought that the development of the medium, along the lines of early Venetian oil painting, promised much, but the experience of about ten years of experiment has convinced me that I was wrong. The tempera medium has not enough body to show to advantage on a very rough surface; it invariably loses its first superficial richness and becomes thin and meagre in quality when compared with oil; although it is in any case very much more permanent. The result of using a smooth, but not necessarily mechanical surface, is exactly the reverse, for, especially when varnished after a year or so, it seems to increase in beauty with age. The pictures of Angelico, for instance, are almost invariably much fresher in colour than anything painted subsequently with the possible exception of the early Flemish pictures.

Its Decorative Quality.—It is doubtless a certain precision of handling that gives tempera the peculiar quality that has come to be spoken of as "decorative." Many painters have experimented with the medium, attempting to adapt it to the looseness of handling that is almost universal in the modern use of oil-colour. They have for the most part abandoned it because they could not make it respond to their wishes in this direction. Nothing will make it respond.

The egg-colour dries almost immediately after it has been applied (though it does not harden entirely for months), and cannot be manipulated on the panel. This fact demands that the painter

Tempera

knows what he wants to do quite definitely before he begins. A defined outline of the composition is therefore necessary in order to get good results. Our present lack of mental discipline renders this excessively distasteful to the artistic temperament: the medium is therefore one of the finest correctives of this unpleasant disease. It is a mistake to suppose that precision in actual work in any way prevents emotional expression. It is becoming clear to painters by degrees that the emotional or vital quality of a picture lies in the use made of line, notan and hue as tools with which to deal with the particular material at hand. There are many ways of using them. The actual nervous touch of the hog brush on canvas is one way, available with oil colour, but there are others, and the precise and careful outline and the juxtaposition of small spaces of glowing hue is another, and especially applicable to tempera.

The modernization of tempera will not be accomplished by trying to combine the free and complex qualities of oil with its own naive and precise richness of effect. The result would not be happy even were it possible of achievement. It would be analogous to the harmonization of a Gregorian chant by Massenet or Ravel. It is just this simplicity of effect that architects admire so much in the medium, for it is capable of taking its place with decorum in a scheme of decoration where a modern oil picture would demand the scheme to be made round itself.

There seems to be a modern superstition that the artist can and should only express himself along one well-defined line of work.

It is obvious that every medium which reveals another facet of art must enable the artist to reveal another facet of his thought. Because a daisy is seen to be charming, must one forever be doomed to fail in appreciating the peony's very different beauty? It seems then that the modern painter, even if he is not striving to emulate the simple and naive charm of the early painters, may nevertheless find in tempera a medium that will open up to him an entirely new range of delightful subjects.

Moreover, it is quite possible to read Cennini's treatise without accepting the theological superstitions and other ignorances current amongst painters in his time. Nor is the Italian Renaissance the only period of the medium.

It is unfortunate that the Orient should have

devoted itself almost exclusively to starch, but the mode of composition used and especially the scale of colour of the average Persian or Mughal illumination, and indeed of many Northern Chinese paintings, is quite as good a model for tempera work as is the average Italian madonna; better indeed, for tempera is especially concerned with colour, and that of the Italians will not compare with that of the East. The Egyptians, too, almost certainly used tempera on their tombs and furniture, and valuable lessons may be learned from these master-decorators.

The Question of Size and Subject.—We soon begin to find that the precision of handling necessary to the medium, and practically insisting on some sort of stippling of the pigment, dictates the main suitabilities as regard subject and treatment.

Every medium has its own place in the artist's workshop and the qualities of tempera define its scope more definitely than do those of some other media. The most successful tempera pictures will be found to be of moderate size; such a picture, for example, as Carpaccio's *Venetian Ladies on a Balcony* may be said to approach the limit in one direction, whilst Mr. Southall has proved that a miniature in a locket may be a thing of joy if tempera be intelligently used for it. It is quite true that the immense "frescoes" on Italian walls are very often wholly or in part in tempera, and the medium may be used on a wall for much larger work than in a picture with good results, but in this case it more nearly approaches the effect of fresco, and necessarily foregoes the richness of colour that is one of its principal charms. It is also true that many Italian walls owe their popularity largely to advertisement and fashion.

At any rate it seems that very large pictures or wall paintings are more suitably handled in other ways. Firstly because tempera is not adapted to the covering of large spaces. Its best results are obtained with sable or similar brushes, and by means of some kind of large or small stipple. This is rendered necessary by the fact of its rapid setting after being applied to the panel or wall, and the stippling in the case of overpainting seems to have some sort of effect similar to the polishing of wax, adding much to the quality of surface. It therefore relies for its charm on precision and directness of handling, on delicacy of edge, detail and subtlety of silhouette, and especially on the actual quality of its colour. It is

Tempera

perhaps scarcely necessary to point out that in the case of large mural work the light is never quite the same over the whole composition, and often varies very considerably. This in itself gives variety to what may in fact be a flat and uninteresting tone of colour, and to achieve an even tone in tempera is a long and laborious process if the space be of any size.

It is also proved, I think, by Chavannes, that a quiet and pale tonality is the most satisfactory for large wall-pictures, at any rate when closely associated with architecture, and this is not the scale of colour that is best adapted for tempera work. At the same time wall-pictures, if of moderate size and set in such a framing as wood panelling, not too far from the eye, would be well carried out in it.

Such work as that of the average early Flemish portrait, more allied to oil in its actual composition, would have been more pleasantly done in tempera, as the rather steel-like rigidity of the varnish work would have been softened by the medium whilst the charming precision of outlook would be retained.

Atmosphere.—Most artists complain that tempera is incapable of rendering atmospheric effect. By this is meant a dozen things as a rule, and may have no real reference at all to atmosphere. If aerial perspective is meant it is quite possible to imitate this effect in tempera if you wish to do so. If what is meant is the loose and vibrant touch commonly applied to oil pictures to-day, then, as was made clear just now, tempera is entirely unsuitable to it. So far as aerial effect can be represented by more or less flat masses of colour, with well-defined edges, it can be quite adequately rendered. It must be said, however, that tempera is not a medium suitable for the treatment of violent effects of weather or of light and shadow. The reasons for this are those arising from the qualities of the medium. Intensity of colour, which is the key-note of tempera, should never be obscured by other considerations. The imitation of effects of light and mist, on the contrary, usually require a pearly or dusty scheme of colour such as is well suited to oil pigment as now used, and it almost always necessitates broken and indefinite shapes, whereas to obtain the utmost intensity of colour the shapes used must be well defined and carefully arranged. So far then as the imitation of light is concerned, the tempera painter, as a rule, passes it by. He

is especially concerned with the local colour of things and not with their interrelation or unification by means of light and atmosphere. It is a medium especially suited to the treatment of individual character, and stands midway between the monumental and generic qualities inherent in fresco and mosaic, and the more democratic appeal of oil and water-colour.

In one direction, however, it can successfully deal with questions of light.

In some of the later colour-prints of Japan, and more clearly perhaps in some of Professor Holmes's oil pictures, we can see the use of colour to express or represent a state of atmosphere and light without any attempt at imitation. There is no looseness of treatment, neither has the modulation of tone anything to do with the result; it is achieved by the actual pitch of colour chosen and the relation between the different hues. I have in mind especially a print by Hiroshige in which black rocks stand up jaggedly against a yellow sky. They rise out of a green space of colour that is very intense, but much lighter in tone than grass would actually be at sunset. These spaces of colour are chosen so rightly that they convey, much better than the most perfect coloured photo could do, the feeling of the scene. They are quite untrue in the limited sense of the word, but they convey a truth of emotion that is much more really true. Such effects as this, dependent on the subtle choice and arrangement of hue and not on the representation of actual fact can often be very effectively treated in tempera, but it is doubtful if even these are quite so satisfactory in tempera as in oil.

Its Possibilities to-day.—It is not irrelevant to remember that each medium has been used over a definite period and to express a definite ideal. As the ideal of the people changed, the method of expression changed with it. This fact has been taken to imply that once it has been discarded an ideal, or at any rate a method, is outmoded and ever after obsolete. This surely is a most disastrous view of the matter, and one which is entirely put out of court by the fact that almost precisely similar forms of art have sprung up amongst peoples widely separated both by time and place, simply because they thought alike and held some ideals in common.

The painted vases of Central America and those of the early Minoan civilization are identical in treatment; the line work of the Greeks and cer-

Provincetown in Art

tain early Japanese and Chinese drawings are remarkably like, allowing for the different tool employed; whilst the dowdy rose-garlands of the Greek and Roman decadence and those of Europe of the Victorian decadence are identical.

It follows that we may quite fairly conclude the character of the art of a period which acts and reacts on the popular medium of expression, to be the result of the state of mind then prevalent. It is therefore of very little use trying to revive any medium unless the popular temper of the day is able to appreciate that of the time of its invention. This is the case partly with tempera now.

The medium, though known to the Egyptians, was only brought to its highest point of achievement at the time of Angelico in Italy. The Italian Renaissance was a time of turmoil only less marked than that of our own, consequently opinions succeeded each other at such a rate that no medium had time to develop along its own lines undisturbed. The acceptance of perspective and of cast shadows due to the intellectual curiosity of the time more than to any artistic progress, was hasty, and the results were ill-digested. They quickly spoiled the beauty of colour that, coming from the East, Giotto and the Siennese had begun to explore, until by the time of Botticelli Italian colour was already wilted and rapidly blackening in exact ratio to the decrease of spirituality in the popular ideal.

The icy mannerism of the debased Byzantine school which gave way before the audacities of Giotto and his confreres, is not superficially similar to the loose Academism of to-day; but fundamentally it was equally void of thought, equally lacking in aim or message for the time.

It is unlikely that any Giotto will be necessary to the inception of our own renaissance; it being in all probability dependent on a widespread and democratic awakening to the need of beauty in every-day life; but although its appearing may be quite impersonal, it will surely demand a vivid medium of expression, and there are pointers indicating that in tempera it may find at any rate one of its congenial methods. As regards domestic furniture the time of small pictures is, no doubt, coming once more. No one any longer builds ancestral halls, at any rate no one that is likely to have any influence on painting, and there is no medium that is at once so charming as a decoration and at the same time so intimately naive in its characterization as is tempera.



DRY-POINT ETCHING

BY GEORGE SENSENEY

PROVINCETOWN IN ART BY W. H. DE B. NELSON

PROVINCETOWN is rapidly becoming a painters' paradise to such an alarming extent that unless some freshly discovered terrain swallows up some of the great army of canvas carriers, self-respecting artists will be forced to give the little town a wide berth. When C. W. Hawthorne's class march to a subject traffic is paralyzed. This at the East end. At the West under the wing of George Elmer Browne, a steadily increasing class threatens to create similar conditions. The menace is further provoked at strategic points in between by the schools of George Sensemey and Ambrose Webster. There are also other schools, as well as crowds of independents and a host of elderly ladies who have apparently deserted the knitting needle for the palette. Besides all these, numerous seasoned artists, who, under ordinary circumstances would be in Europe, are here in evidence, though most of them imbibe salt air and artistic impressions, keeping their paint boxes packed away in their trunks.

It used to be Gloucester and Lyme for the

Provincetown in Art

artist, but these are deserted villages, beside this quaint little town situated like a smiling dimple upon the nose of Cape Cod. It is a terrifying thought what becomes of all this desperate battle with the tubes. Does it merely enrich the dealers in artists' supplies, or does it serve some practical use, the key to which is yet to be discovered? Still in every sorrow there is consolation and carefully steered past the easels strewn around the town like leaves in the famous valley of Vallom-

gay colour pervaded the room. There was great variety: Futurists, Impressionists, Modernists, those academically inclined, adherents of Putz or Frieske and other unclassified workers filled the walls. We would mention a few outstanding artists, who have not yet found veteran fame: Nancy Ferguson, with her quaint New England types that fit so well with the trim trees and houses; Kendall Saunders, who paints women in sunlight dashingly, convincingly and always with



IN THE SUN PORCH

BY KENDALL SAUNDERS

brosa, the automobile can soon waft one to fresh fields and pastures new, where secluded work is a possibility and a delight.

The logical conclusion of such art industry as we have here suggested is an exhibition and one was duly held last summer in the town hall.

In common with most exhibitions of paintings, the canvases jostled each other, 175 pictures usurping the space of 50, but in spite of crowded hanging and the fact that it was an open-to-all exhibition, quite a number of canvases afforded immediate interest, whilst a modern tendency to

have a keen eye for pattern; Ambrose Webster with two brilliant oils; Gerrit Beneker with a fine still life and a luminous portrait; Frederick H. Marvin with very unusual Venetian sketches in pencil; Harold Putnam Browne, well represented with spirited water colours. Among the maturer artists C. W. Hawthorne showed some of his earlier work of great delicacy and tonal quality. A dashing, breezy picture by George Elmer Browne is entitled *Seiners* and won the Isidor Prize last year at the Salmagundi Club. Interesting work by Oscar Fehrer demanded attention.



SEWING FOR THE WAR SUFFERERS

BY ELIZABETH WENTWORTH ROBERTS



WELLFLEET

BY REYNOLDS BEAL



BY GERRET A. BENEKER

GRAY DAY - PROvincETOWN



PORTRAIT OF HON. JOSEPH H. CHOATE
BY J. W. VON REHLING QUITGAARD



THE WATERFALL
FAN PAINTED ON SILK
BY MARGUERITE ZORACH

THE DECORATIVE ARTS IN AMERICA BY HAZEL H. ADLER

At the opening of the Musée des Arts Décoratifs in Paris, the following statement was made: "It is commonly heard that the nineteenth century has created no style. Sculptors like Carpeaux and Barye, painters like Delacroix, Ingres and all the pleiades of great landscape painters rivaled the genius of their predecessors, while the artisan was not able to give to a piece of jewellery or ceramic an original form. The most clever contented themselves with copying, the others only succeeded in disfiguring the old. The academician has been responsible to a great extent for this decadence. In separating the 'fine arts' from those which he disdainfully termed 'minor arts' he turned from their course a great stream of talent and at the same time deprived them of that valuable collaboration which in other epochs the most illustrious artists did not consider themselves above offering to the last detail."

If the useful arts suffered at the expense of the fine arts during the nineteenth century, the pendulum of the twentieth is swinging in the opposite direction. Here in America hundreds of men and women are being recruited from the ranks of painters and sculptors to the ranks of those who are trying to bring into the everyday life of the people that beauty which has hitherto been reserved for the art gallery and museum.

Outwardly the American movement is marked by a free, delightful and spontaneous use of colour. Inwardly it shows the tendency to apply intelligently modern artistic principles creating objects expressive of modern taste and character, and in keeping with modern ideals of beauty. It shows tendencies toward exploration and discovery, toward a generous use of the imagination, and toward a technical skill and perfection which is bidding fair to rival that of some of the best periods of the past.

One cannot approach work of such rare imaginative quality as the jewellery of Miss Hazen, or the charm and intimacy of the carved wooden figures of Mr. Kirchmayer, or the striking and refreshing decorative effects of Miss Copeland's enamelled boxes, Mr. Myer's and Mr. Hartmann's batiks, or Mr. Mercer's tiles, without realizing the possibilities of the crafts as a means of genuine and stimulating artistic expression, and without perceiving the blind and uncomprehending injustice of the distinction between the fine and the useful arts.

Miss Copeland's boxes have brought a fresh impetus and individuality to the art of enamelling. Her work possesses a fluidity of design and a strong handling of colour which is far removed from the usual mosaic technique, but which still preserves the romantic suggestiveness and colourful charm of the old Florentines.

Batik, or the painting on a fabric in wax to prevent certain portions from dyeing, is a Javanese process. Before immersing the goods in the

The Decorative Arts in America

dyepot, patterns are carefully drawn in molten beeswax, applied from a little copper cup with a brass spout. Repeated dippings to obtain various colours give the fabric an unusual quality of tone and texture, and the characteristic crackle caused by the crackling of the wax is particularly well adapted to break the monotony of large expanses of colour.

The art was brought to this country in a highly developed state by Mr. Pieter Meyer who, in conjunction with Mr. Bertram C. Hartmann, has

weavers. Modern adaptations of old Colonial embroidery have been made by Miss Whiting and Miss Miller of Deerfield, and their hand-dyed materials and well conceived designs have added to their decorative effects without sacrificing their charm and quaintness.

Hand-wrought silver has perhaps been the most abused medium of artistic expression in craft history. Its popular use having descended from its ecclesiastical, the old conventions clung and we have passed through a long succession of



A GROUP OF PORCELAINS

BY ADELAIDE ALSOP ROBINEAU

used it to produce large and striking decorative effects.

The old Japanese art of painting on silk has been revived and to it added all that modern art has evolved in the way of design and colour. Marguerite Zorach has adapted it to the decoration of fans and Bertha Holley to cushions and hangings with interesting results.

Mr. and Mrs. Talbot have undertaken to regenerate hand weaving in their old Rhode Island mansion outside of Providence, and have had remarkable results in reviving some of the good old Colonial patterns which had become almost obliterated by successive generations of careless

water coolers propelled by flying angels, ornate cake plates supported by dragons and sea monsters, and bowls and goblets so contorted with relief and chasing that not an inch of the original surface was visible to the eye.

The discovery of the beauty of the simple hammered surface of silver is comparatively recent, and has nowhere been handled with so great a feeling for form, texture, modelling and appropriate design as by our American master silversmiths.

Under the ring of Mr. Arthur Stone's hammer the bare sheet of metal takes on a seductive charm of rounded surface, a masterful sweep of

The Decorative Arts in America

line, and a life and resiliency which suggest some strange and inexplicable alliance with the very genii of the metal.

In the delicate and beautiful filigree work of Miss Knight, and in the Doric simplicity and well-conceived motifs of Mr. Clark and Mr. Ellis, there is discernible an emancipation and an application of taste and intelligence which is one of the most hopeful characteristics of the American decorative arts.

The efforts of Mr. Koralewski and Mr. Yellin



SYMBOLIC AMERICAN TILE-WORK IN THE HOME OF
MR. HENRY MERCER

to preserve the art of hand-wrought iron in this country are deserving of great credit, and their many excellent achievements of modern craftsmanship and design have not failed to remind us of its value.

An interesting substitute for leaded stained glass has been discovered by Mr. John Bacon.

This glass, after being subjected to a certain process, can be engraved and painted upon, allowing great freedom in composition and colour.



BATIK WALL HANGING
DESIGNED BY BERTRAM C. HARTMANN
EXECUTED IN MEYER STUDIOS

When Mr. Harvey Chatfield disregarded the usual flaunting grapes, winecups, dishes of gold and pearls of tradition in his binding of a rare edition of *Omar*, and substituted, instead, a single design of exquisite grace and precision, neither round nor oval, but representing the full bloom of the rose—a new departure was made in an old and venerable craft. The high-water mark in the art of bookbinding was supposed to have been reached in the gorgeous, elaborate and intricate gold-tooled bindings of the French. To Mr. Chatfield, however, the binding of a book is to hold something, and not merely a surface to cover. As its construction, or forwarding, must reveal its strength and solidarity, so its decoration must suggest, not in hackneyed symbol, but in tone and feeling, the character of its contents.

National Society of Craftsmen

In the Spring of 1911 the American Woman's League sent an exhibition of fifty-five porcelains to the International Exhibition at Turin, Italy. This exhibit was the work of one woman, Adelaide Alsop Robineau, and was awarded the grand prize, the highest award that could be given—against the work of the best porcelain manufacturers of the world!

This collection represented years of hard, persevering work and marked the accomplishment of two of the most difficult feats in the history of porcelain making; the use of high-fired porcelain glazes and carving. The former is done now in Europe only in factories with government support and the latter is not being done anywhere to-day and is only found in a few of the rare old Chinese pieces. The carving in the thin paste of a porcelain body before it is fired, is a work which it was supposed only the infinite patience of a Chinese could accomplish.

While the process of old Chinese porcelains has only been rediscovered within the last forty years, the secrets of the beautiful old Persian, Italian and Egyptian pottery glazes seemed doomed to oblivion. Several years ago an American woman, Jeanne Durant Rice, began experiment with the fascinating and elusive Persian blue, with such interesting results that it led to the establishment of the Durant Kilns in which Mr. Leon Volkmar is now an associate. One of the most distinguished European authorities lately said of some examples of Durant pottery: "This is undoubtedly the best work being done in any country. The Persian blue is a triumph; the French have for years been trying to obtain it, but without success."

Japan has also paid tribute to an American woman ceramist. Two of the charming and individual porcelains decorated in brilliant enamels by Dorothea Warren O'Hara are now gracing the museum at Tokio. As a relief from both the naturalistic and stiffly conventional design, her motifs flow with a rhythm and balance which is natural and free. The beauty and freshness of her masterly blending of colour gives one the feeling of youth and those qualities of hope and aspiration which are surging beneath the hardened strata of American life. It is high time that America awoke to an appreciation of the valuable artistic resources existing in this country and utilized them to lay the foundations of a national art for which she has so long been seeking vainly!

NATIONAL SOCIETY OF CRAFTSMEN

FRANKLY utilitarian in purpose were most of the small bronzes grouped together, in one of the rooms of the National Society of Craftsmen, during the summer months. Though many of these pieces have been seen before, they were so suitably placed, as to acquire fresh interest. Only in an intimate exhibition like this, can table fountains, andirons, seals and all the various objects of household use, to which happily most of our sculptors give some time, be well shown.

An incense burner by Katharyn Du Bois is novel in subject. Dancing sketches in relief, by Katherine B. Stetson, are potent in possibilities for mural panels for a music room. *Daphne*, by Neilson Stearns, seen last winter at the Academy, is graceful, but the subtle charm about the upper part of the figure fails to reach the feet.

Through the courtesy of the Gorham Company, a number of pieces were included in the exhibition, not the work of members. Notably, works by Edith Barretto Parsons and Louis J. Urich, two of the most joyous exponents of their art in decoration. In her andirons, Mrs. Parsons has achieved something very fine. Her table fountain of two children laughing is characteristic and pleasing, but lacks the unusual interest aroused by Urich's uniquely posed figure for a table fountain. Urich's originality and technique never fail to raise the simplest decorative problem to the truest form of sculpture.

Quite the most delightful surprise of the exhibition, was a conscientious and sensitive study of a *Mouse Eating*, by Elsa Knauth. Life size, this little bronze on close examination melts most marvellously into a bit of tremulous mousehood.

Rather retrospective was a table bell, by J. Q. A. Ward. There were no other bells there. Possibly no one ever uses table bells any more, but surely the convenient little electric button is not universal. A bell that it is a pleasure to handle is as much of a satisfaction as the door knocker, original in conception, and of architectural conformation. And there were not any door knockers. The exhibition was far from complete.

Some of the other works of interest shown were by Sarah Morris Greene, Anna V. Hyatt, C. Hill, Victor Brenner, A. P. Proctor, Louisa Eyre, Eli Harvey, Caroline Peddle Ball, and Carl Tefft.



ITALIAN FISHING BOATS, GLOUCESTER

BY HAVLEY LEVER

P HILADELPHIA ART CLUB EXHIBITION, 1916

A very liberal view of what constitutes the art of painting must have guided the jury of selection of the Nineteenth Annual Exhibition of Water Colours, Pastels and Black and Whites at the Art Club of Philadelphia, recently drawn to a close. The collection of works shown was not as large as usual, one hundred and forty-four altogether, but was fairly representative of the different methods of expression of the artistic temperament, including much that is absolutely modern in facture and also an appreciable quantity holding to the precedent of yesterday. The effect of the whole show might have been improved by a little more attention to grouping of the works bearing some relation to each other either by the same artist or several working on the same lines. This was, perhaps, counterbalanced by the avoidance of skyed pictures and

happy spacing of each contribution, affording a neutral background offsetting the artist's work, to its great advantage, the limited number of works accepted enabling the hanging committee to give all a fair chance of being studied separately. Ten portraits in charcoal by Mr. Leopold Seyffert, of musical artists, well known in the concerts of the Philadelphia Orchestra, were hung in a group in the place of honour at one end of the gallery, while by contrast Mr. Birge Harrison's picture entitled *Sunburst at Sea* occupied a similar place at the other end. Mr. Hayley Lever was represented by two aquarelles *Marblehead, Mass.*, and *Italian Fishing Boats, Gloucester*, that were capital renditions of the essentials of such scenes and not photographic copies of nature. Miss Alice Schille also showed some works in the same medium that have delightful chromatic interest, as in her *Sun and Sails* and *Bad Weather Coming*, and Mrs. Clara N. Madeira in her *Reflections* of fishing boats attains success in a slightly different way of handling colour. Miss

America's First Lithograph

Felicie Waldo Howell exhibited a number of paintings in gouâche, such as *Prince Street, Alexandria, Va.*, and *Reflections*, that were admirable in tonal quality and touched with a confidence born of knowledge, as did Miss Jane Peterson working in the same medium, as seen in her *Street in Edgartown*. Miss Arrah Lee Gaul's contributions included aquarelles of some old world nooks, especially *Street Scene, Laxello*, that were extremely good in colour and Miss Emma Mendenhall was equally felicitous in her picture entitled *The Evening Bulletin*. Mr. Chas. W. Hudson showed some of his imitable paintings of *Pine Trees*, Colin Campbell Cooper some views of San Diego Exposition, Henry R. Rittenberg, Leon Kroll and Baruch Feldman contributed well-drawn and coloured nudes.

EUGÈNE CASTELLO.

AMERICA'S FIRST LITHOGRAPH BY H. MERIAN ALLEN

ONE visiting that venerable and historic group of buildings in Independence Square, Philadelphia, comes into delightful contact with Youth in Old Age, for he finds that they and their contents are alive with glowing anticipations of to-day's achievements. As an instance, in the rooms of the ancient American Philosophical Society, in the minute book, there is a note, under date of May 7, 1819, stating that the first lithographic stone in the United States "was loaned to Dr. Brown and Mr. Otis for the purpose of making experiments in the arts of Lithographing and Engraving." But there is no other record concerning this stone, and, as far as is known, it was never returned to the Society. In any event, it is not there now.

Further research discloses the century-old Philadelphia magazine *Analectic*, for July of 1819, in which appears an account of this missing link in the evolution of the lithograph. The print, as here reproduced, is first given there and an article tells that "from beginning to end" the design and execution of this somewhat bucolic and wholly placid scene were the work of a city artist, B. Otis, assisted by an Alabama scientist, Dr. Samuel Brown, and upon a stone brought from Munich.

After this first attempt these two pioneers, recognizing the disadvantage of going across the sea for material and feeling sure that limestone



NUDE

BY BARUCH FELDMAN



LEOPOLD GODOWSKY
A CHARCOAL

PRINTED IN U.S.A.

BY LEOPOLD G.
SEYFFERT

America's First Lithograph

similar to the foreign product could be found in this country, set out to get it, and soon discovered very available specimens from Kentucky and from Lancaster and Montgomery counties in Pennsylvania. In these endeavours they were encouraged and helped by the considerable company of artists and engravers drawn to the City of Brotherly Love by the active publishing trades there. So it was that Messieurs Brown and Otis "borrowed" the Munich stone from the Society, to whom it had been given by Thomas Dodson,

about thirty or forty pages, for magazines were in their infancy then. It was well printed and decorously "neat, not gaudy," with no scantily draped maiden on its cover, no flaring type. It had been in existence over six years when this particular number came out, having made its bow to the world on the New Year's day of 1813. Moses Thomas was then publisher; from Vol. I, No. 1, on into 1816, no other than Washington Irving, yet in his twenties, was the editor. He laid by the work only because of his voyage



A REPRODUCTION OF THE FIRST LITHOGRAPH PRINTED IN THE UNITED STATES, JULY, 1819, IN
THE OLD 'ANALECTIC MAGAZINE'

the Philadelphia publisher and bookseller, in order to see how far these samples had the virtues of the original, and, what with acids and other tests, it is fair to assume that it was worn away, though worn away gloriously in efforts which were to be finally crowned by the perfection of an art which, through the years, has exerted an important influence in the popularization of books and magazines.

Quite as interesting in its way is the herald of this first essay in lithography, the *Analectic*. It was a modest, ordinary book-size periodical of

to England. In this very July, 1819, issue is a review of the *Sketch Book* then just published, containing, of course, the immortal *Rip Van Winkle*, of which the reviewer says: "The writer seems to have aspired to unite the Dutch painting of Crabbe and Smollet with the wild frolic and fancy of an Arabian tale," which sounds both inadequate and inaccurate enough to-day—but Jo Jefferson had not yet been born!

The whole of the little magazine, to tell the truth, appears naive and ingenuous now. For instance, there is for this July an "Original Letter

from a Gentleman in Calcutta to His Friend in Pennsylvania"; an essay on "Gessner and his Works," a man who once wrote a feeble poem called "The Death of Abel," and who is no longer even considered; an article on "American Manufactures" savagely attacking the high tariff idea (this in Pennsylvania, too!), and a superlurid tale called "The Pariah of Bombay."

Modern magazine writers, opulent as they have grown to be, will smile at the fact that, in 1816, Mr. Thomas gave notice that he would pay three dollars a page for "any original articles deemed worthy of insertion in the *Analectic*." In this issue there is no evidence that would-be contributors were tumbling over each other to take advantage of so handsome an offer, for there is only one signature, "Indagator." The rest consists of editorials and reprints from English magazines.

Appearing just after the commencement of the war with Great Britain, the publisher made an immediate success by printing a series of illustrated biographies of the military and naval heroes of our country, many of which were written by Irving. But this year, which shows the first step taken in native lithography, marks the *Analectic's* decline. By 1821 financial difficulties overcame it and it disappeared. So both the original stone from Munich and its sponsor are gone. Let memory link them with present greatness in art and letters and with greatness yet to come.

FROM AN OLD, OLD BOOK BY ANTONY ANDERSON

"I READ a curious story the other day," said the Poet thoughtfully. "It was printed in an old, old book whose pages had been softly fingered by time, till they had become most beautifully and delicately yellow. The spelling was quaint and archaic, and all the S's—so squat and saucy in modern books—were masquerading in the stiff and formal poses of F's. The thought struck me, at the moment of reading, that the strange and gruesome tale might make a fine motive for a picture."

"Ah!" said the Painter, interested at once. "Tell it to us."

"A certain blacksmith living on the outskirts of the Black Forest had been bitten by a mad dog. The hours passed, and at last he felt the insidious venom of hydrophobia creeping through

his body from his heart to his brain. Saying not a word of his mishap or his great fear to his wife and children, he betook himself to his gloomy smithy and carefully bolted the door behind him, for he must not be interrupted. There, after committing his immortal soul to his Maker, he began to forge, in grim silence and melancholy isolation, the links of a chain."

The Poet paused and glanced at his auditors.

"Pray go on," said the Editor.

"When all the links had been joined he welded one end of the chain to the heavy anvil; the other he fastened around his leg. Then he flung his tools far beyond his own reach, and with folded arms awaited his awful and inevitable doom. But come what might, he knew now that it was not in his power to inflict his own monstrous fate upon any of his loved ones."

"The situation is grand and terrible," said the Painter, after a silence of some duration. "Yet it is not a subject for a picture."

"Why not?"

"Ruskin would perhaps have told you because the idea is too horrible for human contemplation. You remember, do you not, that he once induced a young American painter, Mr. Stillman, to destroy a fine picture of a wounded deer because it depicted agony and death? However, that is not my objection to your blacksmith. The idea is fine and beautiful. But you could not tell the whole story with a brush or pencil. No matter how well you painted in your figure and its accessories, the picture would be meaningless without the aid of words. This printed explanation would help to make it literary—and to be literary in painting is almost a crime. Every painting should tell its own story, without help from literature. What would you think of a poem that needed the commentary of a painting to be understood?"

"Not much, I am afraid," the Poet confessed. "It would undoubtedly be a pretty lame affair."

"The tale of the heroic blacksmith shall be allowed to remain in prose," the Editor put in with great decision. "While it is noble and inspiring toward the end, some of its preliminary details are too sordid for the higher flight of poetry. The old chronicler had the true art instinct when he told the story in prose."

Then, at the earnest request of the others, the Poet went in search of the mildewed little volume, that they might see the book and read the tale for themselves.

BOOK REVIEWS

JOSEPH PENNELL'S PICTURES OF THE WONDER OF WORK. (J. B. Lippincott Co., Philadelphia.) \$3.00.

This latest addition to the little literary monument erected by Mr. Joseph Pennell is very worthy of notice inasmuch as it shows in reproduction a few charming drawings, lithographs and etchings for which this artist is so justly famous. In these days of specializing it is not surprising that he has followed the popular bent, and nothing could be more American and democratic than WORK. Many visions that enthused the artist, however, will hardly appeal to outsiders even though sufficiently sophisticated as to avoid "pretty bits" and the *too* picturesque. The wonder of work will hardly provide beauty in scaffolding as seen in plates 1 and 2. Plate 3 with its steel skeletons is equally uninteresting as an artistic record. Plate 4, shewing an infinity of tall chimneys belching forth their evil smoke is no relief, and the oil wells of Alberta, though pleasing to the shareholders, are scant subject for the artist. When we come to *The Jaws, Chicago*, we have something dramatic and intense. Grim mystery surrounds *Under the Bridges, Chicago*, and gives excuse to the drawing. The stockyards may have been fascinating to draw, but why do it? In such a subject as the steel works at Johnstown Pennell is at his best and has executed something worth while. *The Flour Mills, Minneapolis*, *The Incline, Cincinnati*, the *Victor Emmanuel Monument, Rome*, the *Leipzig Railway Station*, all testify to his wonderful grasp of difficult problems, but even a Pennell is unable to do much more than prove his cleverness. Actual colour, not the mere suggestion of it, is the only salvation in most of the fifty and more plates produced. Of artists who have dedicated their attention to the subject of work, few have made a deeper impression than Jonas Lie when he returned from Panama some three years ago with a fine array of canvases, which ought to find perpetual shelter in some national museum of art. The text accompanying the illustrations is of negligible quality excepting where he indulges in sarcastic sallies and petulant outbreaks such as over the ignorance of Spruce Street and the scarcity of art editors owing to the fact that they actually publish the work of "imitating thieves" rather than the real goods, namely the work of Joseph Pennell.

SAINTS AND THEIR EMBLEMS by Maurice and Wilfred Drake. (J. B. Lippincott Company, Philadelphia.) \$10.00.

A very handsome folio has resulted with twelve plates, some coloured, being a development of the Dr. Husenbeth method by inserting place names with which the different saints are associated and by references to printed sources where the lives of each saint may best be traced. Further than this the compilers have increased the Husenbeth list threefold. It will be readily granted therefore that the present volume far outstrips its predecessor in usefulness as a book of reference and is indispensable to the churchman and the craftsman, be he glass painter or image maker.

SKETCHES IN POETRY, PROSE, PAINT AND PENCIL by James H. Worthington and Robert P. Baker. (John Lane Company.) \$6.00.

The poems and prose are of varying character and the work of a traveler, a scientist and a man of the world; the illustrations are by a sculptor who has attained to high standing amongst the younger artists in England to-day. The combination is particularly happy, each complementing the other. The planet of Mars is the ruling thought in much of the poetry and has influenced the splendid drawings that accompany the text. The appearance of the book is unusually fine and makes it in fact one of the handsomest specimens of bookcraft that this season has produced.

THE WOODCARVER OF SALEM by Frank Cousins and Phil M. Riley. (Little, Brown & Co., Boston.) \$6.00.

The lifework of Samuel McIntire is opportunely revealed in these pages. As one generation succeeds another greater difficulty of research is necessarily to be reckoned with. Landmarks remain longer in districts like Salem, remote from the battle of life waged in large cities, but fire, forgetfulness and the auctioneer's hammer may do much to impede the labours of the investigators and to rob posterity of their records. The book is a sumptuous, well-illustrated account of the men who have left such splendid signs manual upon the old houses of Salem; houses which cannot be expected to exist permanently but which are forever closely allied with the remarkable history of America. By the joint labour of Mr. Cousins and Mr. Riley, data of all kinds have been

brought to light and with the aid of some 2000 photographic negatives the heart of Salem, as a centre of the finest Colonial architecture in the country, stands revealed. The achievements of Samuel McIntire shew him to be a master craftsman in design and proportion. A plentiful index and 127 plates give added importance to a work that is replete with vital interest. The enduring quality of white pine has fortunately been the means of preserving intact the splendid work of



PROFILE MEDALLION OF WASHINGTON
HAND CARVED IN WOOD, 1802

a man who executed his own designs and who required no institutional diploma to guarantee their superlative excellence.

BELGIUM by Frank Brangwyn, A.R.A., text by Hugh Stokes. (Frederick A. Stokes Company, New York.) \$3.50.

Handsome format, fine paper, elegant letter-press, characteristic woodcuts, all combine to make this book an ideal presentment of an indomitable race whose old cities have from time immemorial attracted artist and tourist alike. A country may be devastated but its history cannot be wiped from the chronicles. Dedicated to His Majesty the King of the Belgians, the book

is most sumptuously gotten up, not the least of its charm being the head and tail pieces with larged red initial letter for each chapter, and a foreword by M. Paul Lambotte.

THE PRACTICAL BOOK OF EARLY AMERICAN ARTS AND CRAFTS. By Harold Donaldson Eberlein and Abbot McClure. (J. B. Lippincott Co., Philadelphia.) \$6.00.

Two handsome octavos have just appeared upon Crafts and Architecture. The book upon Architecture written by C. Matlack Price will be considered later. The aim of the Crafts book is to present a practical guide to the Arts and Crafts of our forefathers for the use of the collector and general reader. Needless to say much interesting American history is bound up in the story of the social and economic conditions back to early colonizing days. Chapters are devoted to glass, metalwork, needlecraft, domestic and ecclesiastical silver, pewter, pottery, painting and decoration, weaving, handblock printing, wood and stone carving, fractur and lace. Probably few people could explain what is meant by fractur, namely, pen-and-brush illumination, or slip-decorated pottery and the various manifestations of the "Pennsylvania Dutch."

We learn much about pewter, its touch-marks and "joggling." New England is the happy hunting-ground, other states appear to have been less drawn upon. Generous illustration and a good index complete a useful compendium of craftsman knowledge.

MODERN SCHOOL HOUSES, VOL. II. Published by the American Architect. (New York.) \$7.50.

Like its predecessor, Vol. II contains a very generous and well-selected collection of plates—both photographs and working plans—of school work, by the best architects in this field. All sections of the country are represented and the illustrations show what a variety of solutions have been found for problems whose programmes are not very diverse. It is interesting, moreover, to note with what a degree of interest and charm it is possible to treat buildings which for reasons of economy must nearly always be without rich materials or lavish ornament.

The present-day development of the school house is one of the most significant facts in American architecture.



Courtesy Montross Gallery

FRUIT AND MICHELANGELO
STATUE

BY PATRICK HENRY
BRUCE

MODERN ART: FOUR EXHIBITIONS OF THE NEW STYLE OF PAINTING BY WILLARD HUNTINGTON WRIGHT

Last month was exceptionally interesting to the followers of the new painting. It marked the appearance of a new man of talent; it revealed a decided improvement in another painter of ability; and it gave us an exhibition of two modern Europeans of considerable reputation—Derain and Vlaminck.

Burty, a newcomer, whose work was exposed at the Modern Gallery with that of Derain and Vlaminck, possessed, in his No. 24, the best picture on view. This canvas of a woman's head, though flat in treatment and set down with many of the new tricks of colour, had that planar division and balance which has been made familiar to us by Picasso, Bracque, Gris and Rivera. Burty is a painter of talent, though he displays no sensitivity to colour, form or drawing; but his pictures reveal a certain charm of light touch, a quick aptitude for imitation, and an easy attainment of the slight quality which he is after.

Like Gris, Rivera, Ortiz and Man Ray, Burty is striving only to achieve the flat, balanced and eccentric depiction of reality, with certain tex-

tural addenda—spotty, rough, smooth, ragged and silky planes—all done with that minute finish of detail and that slickness of surface which have gained for more than one artist the reputation for having arrived at a final expression.

Burty is a disciple of the earlier Picasso tradition—a tradition which, unfortunately, Picasso himself has abandoned in order to indulge in vapidities of little aesthetic worth. Of the great number of men following in Picasso's footsteps it is strange to note that the great majority have their eyes focussed on his material success rather than on his failure to reach an exalted goal. They seem unable to view him as he is, insecure and uncertain, defeated by a versatility and talent which carried him forward, technically, so fast that his actual artistic ability was unable to keep pace. This cleverness—equalled only by a few men in history—developed unheeded of the weakness of the underbuilding. But the newer ultra-Cubists, for whose work, I regret to say, the Modern Gallery seems to have constituted itself



Courtesy Daniel Galleries

GIRL ON HORSEBACK

BY CHARLES DEMUTH

In the Galleries

the headquarters, see only the finished surface which is superimposed on an inadequate foundation; and they imitate and vary it, oblivious to the deeper needs of three-dimensional composition.

The pictures of Derain seen in this exhibition are far from being his best. In them is little actual colour, and no sensation of colour whatever. They have the coldness which results from a detached mental process; and the women's heads might be school studies. On the whole, the pictures are disappointing; and the greater part of them are unworthy of this artist who has done much creditable and solid work in past years. The water-colours bear no relation to Derain's best work, and are direct imitations of Matisse, though lacking Matisse's sensitivity to flat form and colour harmony. Even the still-lives are uninteresting and of little value linearly.

Vlaminck's work is much better. Here is a painter who is always charming in colour, subject and execution; and his present exposed works are of very genuine interest to those who are attracted by the lighter side of the new painting. Vlaminck is sensitively concerned with linear movements, and, as a result, possesses a basis from which to work. Furthermore, he is too truly artistic to attempt to mislead the spectator by carefully finishing a canvas's surface when the expression itself is incomplete.

At the Daniel Gallery are to be seen the oils of Fisk and the water-colours of Demuth. Fisk is not unlike Halpert save for a few temperamental differences. He is less technically gifted, and has a heavier and more clumsy surface. But despite his dryness of colour and hardness of outline, there are in his pictures a seriousness of purpose and an unfinished aspect which make it possible for us to hope that his future work will show improvement.

Demuth's pictures constitute for me the most important modern show of the month. This painter has made great strides since last he showed his work, especially in his landscapes which are as charming as Picasso's early oils of the same type. In Demuth's figure pieces and scenes of circus and music-hall folk is much that is Matisse, more that is Picasso, and a great deal that is Toulouse-Lautrec. The water-colours possess a delicacy of colour, a nervousness, a lightness, and occasionally a sensitivity of line, which recall both the etching of Matisse and the painting of Picasso's blue-and-pink period.

The unfortunate thing about Demuth's work is that it reveals in the artist a contentment with his tricks and mannerisms and a lack of striving for more solid and masculine attributes. Occasionally, however, there are real balances of volumes, as, for instance, in the picture of the ballet girl on horseback. And Demuth has a real feeling for complete colour scales.

At bottom, of course, he is a draughtsman who reinforces his drawings with colour, and not an aquarellist at all, as is Marin. But, it is to be hoped, this painter, in the near future, will devote his entire time to organizing his sensations, not into interesting illustrations, but into aesthetically moving pictures. Already he is beginning to grapple with the deeper problems of aesthetics.

At the Montross Gallery hangs the work of Bruce, a painter who is primarily a disciple of certain modern Europeans. His present pictures are Renoiresque and Cézannesque, with this vast difference: he lacks order in the rhythmic sense; he is without any genuine colour knowledge; and his drawing is insensitive. Bruce's dominating quality is sweetness. Almost every one of his pictures is cloying, overbalanced by warmth and prettiness; and they are too slight in form, and too thin in conception, to make us forget their saccharine femininity. Bruce is a weaker but a more delicate and sensitive Weber.

I N THE GALLERIES

DURING December, with a large crop of interesting exhibitions and one-man shows, the greatest encomiums have, perhaps, fallen to Brooklyn Art Institute for its wonderful Zuloaga show, not omitting the best exhibition of etchings ever shown in the East, and to the Macbeth Galleries for the superb water colours of Paul Dougherty. In the case of the Zuloaga's, an article appeared in our last issue. Here we would only comment on the grand appearance they make, due to the capital lighting and hanging, and upon the amusing controversy in the local papers on the subject of the Zuloaga nudes. How sublimely ridiculous to learn that Mrs. A. Z. writes her disapproval, concurred in by Mrs. B. Y., whilst Mrs. C. X. finds them quite in order. When will these estimable ladies learn that Zuloaga is Zuloaga, that art is art, and that they should exercise their energies upon matters where they have more in-



Courtesy, Salmagundi Gallerie
OBSTACLE DANCE

BY PETER MERSTEN

In the Galleries

fluence and understanding. The idea of a world artist like Zuloaga being condemned by a party of ladies over their tea-cups! The same silliness obtained when Lawton Parker's superbly modelled nude *Paresse* was condemned to the basement of the Carnegie Institute only to reappear with redoubled interest at the Winter exhibition now on at the New York Academy of Design, where it occupies to their credit and its own a handsome niche in the Vanderbilt Gallery. Is Greek art to be forever condemned because some misguided schoolmaster censors the discobolus? THE INTERNATIONAL STUDIO recently received censure from a little coterie of ladies who had observed a reproduction of Job in our pages unclothed. The (anonymous) writer complained about "that horrid Irishman" who outraged her sense of decency. To what are we tending? It is at least refreshing to know that the much-suffering Job was of Irish descent.

Dance of Youth in the Spring, shown in reproduction at the top of the Contents page, is a bas relief by the late Emily Clayton Bishop and is on view at the Plastic Club, Philadelphia, amongst the work of the fifty leading women sculptors of America. This gifted artist died in 1912 under thirty years of age and has left imperishable work. So high is her reputation that the Academy of the Fine Arts gave a memorial show of twenty of her works and at Panama a special exhibition of sixteen works was invited. There will shortly appear an article upon her work in THE INTERNATIONAL STUDIO.

The Print Department of the Brooklyn Museum gave the first exhibition of the recently organized Brooklyn Society of Etchers, commencing Tuesday, Nov. 28, until Dec. 31. About 140 prints were exhibited. Apart from the work of residents in Greater New York, who constitute the larger part of the Society's present membership, other artists were represented from localities as far north as Maine, and as far south as Washington, D. C. A certain number of prints by non-members of the Society were sent by invitation. Otherwise, all works exhibited, both by members and non-members, have been passed upon by a jury consisting of the following members: Miss Anne Goldthwaite, Earl Hortex, J. T. Higgins, Harry Townsend, Ernest D. Roth, Troy Kinney, John T. Arms, Arthur S. Covey, A. Allen Lewis and M. Paul Roche. The officers of the Society are: A. Allen Lewis, president; M. Paul Roche,

secretary and treasurer; E. D. Roth, A. S. Covey, Troy Kinney and John T. Arms, council.

The new Brooklyn Society of Etchers was organized last spring for the purpose of advancing the interests of good etching. Most of the members up to the present time are residents of Greater New York. The Society is ambitious, well organized and well supplied with funds.



Exhibited Folsom Galleries

MILLE. TOMESCU BY WILLIAM E. B. STARKWEATHER

In connection with the exhibition four talks were given on etching at the Brooklyn Museum by the following gentlemen: On Dec. 1, 1916, at 4 p.m., Troy Kinney and Fred Reynolds on "How Etchings are Made," a demonstration of different processes; on Dec. 8, at 4 p.m., Mr. Frank Weitenkampf on "Some Famous Etchers," illustrated

In the Galleries

by lantern slides; on Dec. 14, at 4 p.m., W. H. de B. Nelson, editor THE INTERNATIONAL STUDIO, on "Why We Like Etchings"; on Dec. 18, at 4 p.m., a gallery talk by Morris Greenberg on "Etching Quality and Composition as Exemplified by the Present Exhibition."

The following is a partial list of the exhibitors: Ernest D. Roth, Eugene Higgins, Frank S. Benson (of the Ten American Painters), Ernest Haskell, A. Allen Lewis, Anne Goldthwaite, M. Paul Roche, Childe Hassam, Charles W. Mielatz, Roy Partridge (of Seattle), Bertha E. Jaques (Chicago), Earl Horter, George Senesey (Gloucester, Mass.), Everett L. Warner, Dwight C. Sturges (Mass.), A. K. Gleeson (St. Louis), Thomas R. Manley, Harry Townsend, Herman Merrill, Dorothy Stevens (Canada).

Amongst new galleries of recent appearance must be mentioned Satinover's, 3 West 56th Street. A very remarkable and obviously authentic primitive is Peter Aertsen's *Obstacle Race*, here illustrated. There are twelve recognized works by this master, all in different European museums excepting this one, which consequently constitutes the only purchasable painting by the founder of the Dutch School, Peter Aertsen, called the Lange Pier, born 1506, died 1573. All the figures represented on this painting appear in his principal paintings, especially in the *Bauernfest* in the Imperial Museum of Vienna. Two other famous examples are *Egg Dancing* in the Rijk's Museum at Amsterdam and his *Vegetable and Poultry Market* at Frankfort Museum. Seldom that so important a picture may be seen running loose.

In a previous issue we mentioned how Hamilton Easter Field was planning an exhibition gallery in his Brooklyn residence on Columbia Heights. The November exhibition was a very comprehensive loan exhibit of early Japanese black and white prints. In December were shown fifty American paintings and drawings, many of them ultra-modern in their tendency. Robert Henri had a night scene in a Breton town—the *Fourteenth of July*—very rich in quality. Alden Weir was also represented by a night scene but it is New York—not the "Gay White Way"—a poetic interpretation of the massed buildings with their lights. There were two pastels in full rich colour by Walter Pach, one of which represents the end of Blackwell's Island with its rectangular buildings. Charles Demuth and John Marin were most felicitous in their water colours. Two paintings by Samuel Halpert were broad in

treatment, the flowers possibly a little superficial but the landscape well understood. Among the other exhibitors were Maurice Prendergast, Leon Kroll, Glackens, Leon Dabo, Walkowitz, Maurice Sterne, Man Ray and Agnes Pelton. There is to be throughout this month an exhibition of lithographs by Odilon Redon who died last summer, and of paintings by Bryson Burroughs.

W. Francklyn Paris writes: Cubism is dead and can be said to have had vitality of a sort only in Holland. In France there has been and will continue to be a genuine admiration for Jongkind, Renoir, Pissarro, Monet, Guillaumin, Cézanne and Sizley, the creators of the Impressionist School.

In 1871, during the long stay in London, Claude Monet and Camille Pissarro discovered Turner and were justly impressed by the brilliancy of his coloration. His ability to give small effects by a multiplicity of brush touches of different tints, instead of the old-time method of large splashes of silver white, won them to the new technique of multi-colour painting.

Monet and Pissarro returning to France found Jongkind already expressing himself by multitudinous commas deposited in pigment on the canvas. So began the Impressionist School.

Where Delacroix had a palette full of complicated colours the Impressionist palette contained only seven or eight brilliant colours, those approaching nearest to the solar spectrum.

Because they had few colours they had to reconstitute their shadings by the crossing and mixing and juxtaposition of those that they had. They obtained a splendour of colour which shocked the public of the period but influenced men like Edouard Manet. But after Degas, Gauguin, Mary Cassatt and the other recognized Impressionists, came another division classed in France as the Neo-Impressionists. This division returned to the Delacroix method of painting with pure tint clearly defined and harmonizing optically according to sound logic. These men repudiate absolutely the mixture of colour on the palette. Orange can be mixed with yellow or red; violet with red or blue, and green with blue or yellow, but these are the only elements together with white of which they make use.

There will always be a cult for Delacroix, Turner, the Impressionist and the Neo-Impressionist, but there never was anything else but wonder and stupefaction of the Cubist. They are a ten-year-long joke at which the art world has ceased to laugh.



Exhibited Folsom Galleries

A PORTRAIT OF MARY DONEGAN
A STUDIO SCRUBWOMAN
BY WILLIAM E. B. STARKWEATHER





QUEEN CATHERINE HOWARD (1521-1542)

MARGARET WOTTON,
MARCHIONESS OF DORSET
(CALLED QUEEN CATHERINE
OF ARAGON)

HANS HOLBEIN THE YOUNGER
IN HIS 45TH YEAR (DATED 1543)

GEORGE NEVILL, LORD ABERGAVENNY K.C. (D. 1535)

FROM THE MINIATURE PAINTINGS BY HANS HOLBEIN IN THE DUKE OF BUCLEUCH'S COLLECTION
AT PRESENT ON VIEW AT THE VICTORIA AND ALBERT MUSEUM.

The INTERNATIONAL • STUDIO •

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FEBRUARY, 1917

WILLIAM MERRITT CHASE:
HIS ART AND HIS IN-
FLUENCE
BY KATHARINE M. ROOF

In passing through a gallery it is often unnecessary to look for the signature in order to recognize the painter. This may be a question of personality or of manner. The big man has artistic personality, the lesser one a manner. The clever painter has mannerisms, the master has touch.

The brush of William M. Chase had touch. More than that it held the elusive secret of style. And style is a quality of the master. The most talented student's work can only promise, not possess it. The canvases of many a strong painter lack it. It cannot be acquired, it is the most aristocratic and intangible of all the qualities that go to make a good picture. It seems a gift as subtle and innate as magnetism. Yet at this present period—or rather phase—of painting when brilliant but too often unsound technique on the one hand, and the hysterical uninspired search for eccentricity and originality on the other are most in evidence, it would

seem as if this precious heritage of the old masters were the rarest thing in modern art.

In analysing those qualities and phases which constitute the individuality of Chase's art and which have become its influence, one would select as most obvious his painting of the figure in the interior and in the open, his revivification and development of the art of still life, and a certain distinctive treatment evolved from the study of Japanese art.

From the old Dutch masters he learned much concerning the treatment of the figure in the interior and the painting of indoor light. That was one of his contributions to American art, but he did not imitate the Dutch masters, he assimilated them and later gave out in a manner of his own.

Entirely underived was his use of the figure in the landscape; the figure not dominating but an integral part of the landscape. No one has appreciated as he has the value of the small decisive human note in relation to the large spaces of sea and earth and sky, the significant accent of that small spot of red or blue or black. The "spot" was usually one of his decorative children, for inevitably having chosen for himself a paintable wife, the pen-



THE ARTIST'S WIFE

BY WM. M. CHASE



SELF-PORTRAIT

BY WM. M. CHASE

alty descended to the children who, like their mother, were likely to hear at any moment, "Stand still while I get that."

Chase's interest in still life was awakened by study of the French masters, Chardin and Vollon, but he evolved a still life technique of his own and revealed the result to America where still life was only known as a dull step in the student's course. In doing this he did more than present new subject matter to American students and painters, he declared a creed of art, for William Chase, like Whistler, discovered and proved that beauty is indeed in the eye of the beholder, and lies therefore in all objects alike, whether the special subject is a fish, a piece of fabric or a woman's face.

The Spanish influence in Chase's work, a very perceptible but fugitive quality, is difficult to impale and label, so essentially is it a thing of the spirit. It is most obvious in some of his portraits and sketches of his wife, whose type con-

tains, among other possibilities, a strongly Spanish suggestion. Yet one can trace it in the pose of a figure not Spanish, as in the portrait of his daughter, Dorothy, or just in some indefinable manner or detail of treatment.

The secret that Japanese art unveiled to him was even more insidious and penetrating in its effect, a thing of eliminations, pattern, colour design, and again, that quite indescribable thing that is the essence of a people's art. In this day when Japanese prints of a sort are a commonplace to the shop girl it is difficult for us to realize that they stood as a veritable entrance to a new world to the painters of the seventies and eighties, for we are familiar with their influence upon modern art.

Nothing in Chase's painting was more individual than his use of colour. While he was able to manipulate a "riot of colour" with all the feeling for its sensuous value of the self-declared colourist he seldom did so. His taste was rather



PORTRAIT OF A. B. GWATHMEY, ESQ.
BY WM. M. CHASE.

William Merritt Chase: his Art and his Influence



ONE OF THE FIVE PILOTY CHILDREN
BY WM. M. CHASE

for the finer tones and juxtapositions, the closer values; comparative blacks or contrasted whites, with a significant accenting touch of light or dark. But most effective of all is his subtle, reserved yet striking manner of using a small amount of colour in such a way that it tells for ten times its quantity and speaks more authoritatively than an overwhelming brilliance. *The Red Box* is an example of this. The most trumpet-like proclamation of scarlet could not penetrate more keenly, seize more compellingly upon the imagination than do the elusive quirks and splashes leading up to the final "let go" on the wide patch of the pinkish red sleeve and the coral glow of the red box—no priceless Japanese lacquer, by the way, but a hasty "fake" contrived at a desperate hurry call by the unfailingly skilful hands of his wife.

"The keynote" and "the repeat" are among the phrases of the studio most frequently upon the lips of the student and the chronicler of art when engaged in discussion of colour composition—so much so that they are almost vulgarized out of their original meaning. The principle involved has become a familiar, not to say hackneyed maxim of art to the young painter, who conscientiously remembers and applies it, if seldom

with originality or distinction. But William Chase who perceived and conclusively demonstrated with his "touch" this rhythmic law in art remains still past master in the use of it.

Chase's influence upon modern art was not only through the silent influence of his art itself. He had enormous classes of pupils in New York, Philadelphia and Hartford, and for a short time in Chicago and California, in addition to his summer school at Shinnecock and the summer student expeditions to Europe. Many of his pupils became themselves painters of note. All must have learned something of the right appreciation and true spirit of art. And in another way not generally realized, Chase contributed with utter unselfishness to the cause of art. For thirty-five years he served upon the jury at the large annual exhibitions, not only giving opportunity and en-



HIS DAUGHTER DOROTHY
BY WM. M. CHASE



THE RED BOX
BY WM. M. CHASE

William Merritt Chase: his Art and his Influence

couragement to young painters but necessarily in that act foregoing himself both medal and prize—the very considerable prizes of one, two and five thousand dollars since a member of the jury may not receive a prize.

No painter more completely loved and revered art for its own sake than Chase. He had to the utmost degree the quality of disinterested and impersonal judgment. He could value the work and rejoice in the success of the man who had wronged him as sincerely as if the painter had been his loyal friend. He was himself a generous patron of the arts, buying not only the pictures of arrived artists but those of his own pupils before they had received recognition — thus conferring it upon them. In his student days he was deeply impressed by the remark of his teacher, Pilony, that the next great art development was to take place in America. He never ceased to believe in the art destiny of his country or to work for its fulfillment. He never expatriated himself despite the lure of the old world, yet none can say that his art was the sufferer thereby.

What William Chase gave to his fellow artists and pupils in his living creating presence, his beautiful enthusiasm, ever helping to keep alive the spirit of art, he can give no more save as his deeds live in our memories. Yet Chase the painter still lives. It is Chase the man—witty, kindly, generous, the sympathetic friend, the affectionate father, the unceasingly devoted husband who has left the empty space. There is the irretrievable loss.

A CORRECTION—*Sketches in Poetry, Prose, Paint and Pencil*, by James H. Worthington and Robert P. Baker. Price, \$15.00, not \$6.00 as stated.

ETCHING

THE Print Club of Philadelphia plans a course of talks on etching, to afford its members an intimate acquaintance with the history and technique of the art. On January 15, Troy Kinney and Fred Reynolds demonstrated the processes of line etching, dry point, aquatint and mezzotint. Plates were ground, simple designs bitten in line and aquatint, and a dry point made.



THE BLACK KIMONO

The plates were variously printed to emphasize the qualities of line peculiar to the etching and the dry point, and to indicate range of effect by various manners of wiping a plate. Mr. Reynolds demonstrated the technique of the mezzotint, showing how the plate is rocked and scraped, and how diversity of texture is secured.

Washington's Biennial



The Corcoran Gallery of Art, Washington, D. C.

NEIL AND ELINOR

BY EDMUND C. TARBELL

WASHINGTON'S BIENNIAL BY VIRGIL BARKER

THE current biennial exhibition at the Corcoran Gallery of Art is remarkably comprehensive. Of course, in being so it does no more than fulfil its proper function, which is to afford an adequate survey of contemporary native painting. But it is so fatally easy to assemble an exhibit unjust to one element or another that such a notable instance to the contrary as this deserves emphatic commendation. This circumstance, sporadic though it is, gives Washington a permanent advantage over certain other cities which put forth greater pretensions to artistic preeminence; for a truly adequate collection of the best modern work must by its very nature exert an influence more

than temporary. Without as yet bringing into this discussion any of the really big men of our day, we may instance Walter MacEwen and Max Weber as together affording sufficient indication of the catholic quality of this exhibit. All important groups have been recognized in such fashion that we have here a really representative collection of contemporary painting.

Naturally a certain amount of interest attaches to what work by local artists has secured admission. R. C. Richmond has a small *Snow Scene*. Breyfogle-Winstanley shows *The Surf Boat* and *The Little Mauve Mouse*. Bertha Perrie exhibits a charmingly sunlit *Provincetown Lane*, and next to it hangs Catharine Critcher's *Lady in Blue*, admirably forthright in its method. Richard N. Brooke contributes a forceful study of sea-coast in *Bass Rocks*. From E. C. Messer comes *A Hill-*

Washington's Biennial

side *Pasture* in his characteristic, sincere, and poetic style.

The securely established are given their due meed of space—Weir, Redfield, Schofield, Reid, Wiles, Paxton, Dougherty, Mary Cassatt, Metcalf, Groll, Sergeant Kendall. But all these, welcome as they are, have nothing particularly new to tell us about their way of seeing things. Tarbell's soundness and sincerity make up the appeal of *Nell and Elinor*. Benson's *Girl with Dog* attracts by its sense of elevation and spaciousness. Kenyon Cox's sympathetic *Portrait of Emil Carlsen* is shown, while the latter's own *Moonlight on a Calm Sea* creates a deep impression. Garber's technique, usually wearisome, appears to more advantage than usual in *Buds and Blossoms*. Hawthorne gives us a convincing picture in *The Wine Drinkers* and *The Morning Bath* is not only convincing but delightful as well. Gari Melchers, in *Easter Day*, shows himself a true artist by the beauty he extracts from commonplace materials. Hassam, who has a goodly sized and most interesting group of etchings on view, as well as several other paintings, contributes also the wonderfully harmonious *Moonrise at Sunset*—*the Laurel*.

Among the men still longer established than these just mentioned, the following are represented: Duveneck, Blakelock, Horatio Walker, de Forest Brush, Dewing, and Chase. The last-named artist's *Portrait of the Honorable William A. Clark* is particularly apropos because the cash prizes accompanying the Gallery's medals were again made possible through the generosity of the sitter; this painting also brings home to us the nature of the loss American art has recently sustained in the death of the painter. Daingerfield exhibits *The Strife of Waters*, pulsating with powerful colour. Sargent has a room to himself, an honour justified by the high rank universally accorded him among our artists.

But after all, the work of the older men ought not to make up the bulk of any collection except one premeditatedly retrospective; in art no less than in politics it is but fitting that America should be "forward-looking." For this reason it is pleasant to record the fact that the jury in Washington this year has been more generous than previously in the measure of recognition accorded to those who have known what it is to be slighted. There is some quality about Glackens' apparently awkward work which yet renders his most commonplace subject, such as *Bathers on a Beach*, interesting. A kindred spirit is Sloan, whose *Spring Planting, Greenwich Village, Manhattan* is racy anecdote. Henri's reclining

full-length, *Betalo Rubino as a Dancing Girl of Delhi*, verges dangerously close to mere cleverness. Bellows' *The Sawdust Trail* enables one to sense the clap-trap and hysteria of the Sunday circus. And so would it be possible, did space permit, to continue commenting upon the other artists akin to these—Randall Davey, Jerome Myers, Prendergast, the two Beals, Robert Ball, Jane Peterson, and others yet.

A few expressive canvases peculiarly individual to their creators

ought also to be mentioned. There is Carl Schmitt's *Autumn Lyric*, with its magnetic colour; there is Ross Moffett's *A Portuguese Family of Cape Cod*, infused with a wild grace and pathos; there is Giovanni Troccoli's lovingly done *Portrait of Mrs. Brinckerhoff*; there are Jonas Lie's masterly water scenes, *At the Dock* and *At Sunrise*; there is Hayley Lever's *Dawn*, well composed and marked by exquisitely harmonious tone; and lastly there is Rockwell Kent's *Burial of a Young Man*, in which not alone the impressive procession of figures but the very cliffs and sea and sky express their grief in line and colour.

This exhibition is the first biennial at which it has been possible to use the large semi-circular



The Corcoran Gallery of Art, Washington, D. C.
NUDE WITH STILL LIFE BY HUGH H. BRECKENRIDGE



The Corcoran Gallery of Art, Washington, D. C.

BUDS AND BLOSSOMS
BY DANIEL GARBER

Some Philadelphian Exhibitions

gallery recently added to the resources of the Corcoran. It is gratifying to note that this room contains a group of pictures worthy of their setting. Here Ritschel has a vigorous rendering of *The Morning Tide, California*; here is Adolphe Borie's *Nude Figure*, as enigmatic as Seyffert's *Resting* is tediously technical; here is Howard Russell Butler's *Surging Seas in Sunlight*, which title alone is apt to inveigle into admiration those fond of splendid sounds. Here are two poetic paintings by Ettore Caser; here is another version of homely beauty by Ben Foster; here are two striking examples of Joseph Pearson's large and ample style of decorative work, one of which, *Winter*, is exceptionally satisfying. And to make an end of this room, take last the gorgeous *Fantasy* of Charles H. Woodbury, whose *Challenge*, hung elsewhere, is as dashing as the former is dazzling.

However, nothing about the exhibition gives clearer evidence of its genuine artistic importance than the actual awards made. The important things about the prizes of this year are their recipients and the work for which they were given. This year's group of judges—consisting of Childe Hassam (chairman), George Bellows, Walter Griffin, Philip Hale, and Charles Morris Young—seem to have succeeded in making their decisions without the usual undue sacrifice of artistic conscience. The exhibitors singled out for recognition of this sort are significant not merely for what they have already done but also, and this is much more important, for what they may yet accomplish. To Arthur B. Davies was awarded the first prize, for *Castalias*; the second fell to Ernest Lawson for *Boathouse, Winter, Harlem River*; the third to H. H. Breckenridge for *Nude with Still Life*; and the fourth to G. B. Luks for *Woman and Macaws*.

SOME PHILADELPHIAN EXHIBITIONS BY EUGÈNE CASTELLO

THE annual exhibition of oil paintings by members of the Art Club, another by members of the Sketch Club, and an exhibition of the work of American women sculptors at the Plastic Club, all on view at the same time, clearly indicate that the artists are making a very strong bid for the interest of the public of Philadelphia in their work. The show at the Art Club, open

until the last day of the year, included seventy-five works and, as a whole, seemed to be one of the best in recent years. Emil Carlsen's beautiful, iridescent, high-keyed, marine painting entitled *The Meeting of the Seas* was the central point of interest of the whole collection. Gardner Symons contributed a very distinguished landscape in *New England Hillsides*, as did also E. W. Redfield in *The Brook in Winter*. Paul King as a painter of animals combined with a wintry landscape showed himself in his best form in *Hauling Ice*. The essential points of the individual are well depicted in Henry R. Rittenberg's portrait of *Doctor Leslie W. Miller*, head of the School of Industrial Art. The donor of the Buffalo Art Gallery, *J. J. Albright, Esq.*, with his two daughters is the subject of a work by E. C. Tarbell, and is a most satisfactory performance. Adolphe Borie sent a portrait of his father, *B. Borie, Esq.*, that has distinctive character and Lazar Raditz had a charming representation of young womanhood in his portrait of *Henrietta*. Edward H. Potthast, in his *Brighton Beach*, shows that he is a colourist of unusual ability; and Leon Kroll, in his semi-draped nude, *Young Girl*, exhibits admirable skill in the painting of flesh tints. A note of remembrance was marked in the palm branch laid near a group of three of the late Wm. M. Chase's works, a *Still Life* and two small landscapes.

The local resident painters had their showing at the Sketch Club until Dec. 23. The opening was also the occasion of the monthly dinner, followed by a very interesting talk on "Zuloga and His Art" by Dr. Christian Brinton. Forty-nine canvases were on view and of these Leopold Seyffert's portrait of a young negro drew the attention from the novelty of the treatment of colour scheme, indicated by the title *Black and Yellow*. C. A. Ricciardi was represented by three works, a full-length portrait of a woman, *La Visita*, a portrait of *Mr. Troth*, a member of the club, and a *Moonlight*, delightfully tonal in quality of subtle ambience. Fred Wagner made a convincing and true note in his work *Mill Race*, as did Fred Nunn with a different technique in *Winter along Canal*. One of the best works in the show was Morris Hall Pancoast's *Sunburnt Hill*, most successful in effect of pervading light of midday. Henry A. Rand was also one who scored a success in *Sunlight on Snow*, and John J. Dull's picture of *Addingham in Winter* notes, in a very direct method of analysis of the leading natural facts



Members' Exhibition, Art Club, Philadelphia

PORTRAIT OF LESLIE W. MILLER, Esq.
BY HENRY R. RITTENBERG

Winter Exhibition, New York Academy

of such a scene. A very impressive manifestation of the achievement of women in art was the collection of sculpture to be seen at the Plastic Club Galleries until Dec. 28. The Auguste Rodin medal was awarded to Anna Vaughan Hyatt for her model of the *Jeanne d'Arc* equestrian monument recently unveiled in New York; honorable mention to Florence Lucius for a very animated *Garden Group* of dancing figures, to Grace Mott Johnson for a well-modelled *Old Lion*, and to Beatrice Fenton for her *Portrait Study*. The winning model of the *Bolivar Monument* with its equestrian statue by Sally James Farnham was a notable item in the collection. Another was a head in black Belgian marble from the *Titanic Memorial* by Gertrude V. Whitney. A *Bacchanal Head* in antique bronze by Evelyn Beatrice Longman and a head executed in black Egyptian marble, partly disengaged from the stone and entitled *An Impression* by Renée Prahar, noted departures from the conventional work of sculptors. There was a beautifully expressive nude by the late Helen

Farnsworth Mears; a *Duck Baby* and *Frog Baby*, fountain figures by Edith Baretto Parsons, sun dials, wall fountains and incense burners. The exhibition included ninety-one works and owed its success to the efforts of Miss C. Beatrice Fox, a member of the club, who is a sculptor, and to Miss Ethel de Turck, chairman of exhibition committee.

WINTER EXHIBITION, NEW YORK ACADEMY BY W. H. de B. NELSON

A FEW swallows do not make summer nor do a few good pictures constitute a great exhibition. The winter display of the New York Academy of Design on 57th Street has been, as usual, to give it its utmost due, a mere *succès d'estime* which by the nature of the regulations is the most that may be expected. True, there were some excellent canvases, not only in the Vanderbilt Gallery but



Members' Exhibition, Art Club, Philadelphia

HAULING ICE

BY PAUL KING

Winter Exhibition, New York Academy



Winter Academy, New York 1916-1917

VISION OF THE PAST

BY E. IRVING COUSE

in the Academy Room, and the intervening spaces, but they took their place amongst much that was mediocre, much that was commonplace, and much that was downright bad. The cry of the studios is for more space, more opportunity to be seen. We would suggest the very opposite of this, *less space and less opportunity to be seen*. Ideal conditions obtain nowhere less than in New York. If they did, we should demand to see only the best and be content with a well-hung show of, at the most, fifty canvases. As it is, however, the object of the Academy is to satisfy the needs of as many artists as possible and at the same time exhibit a large number of privileged pictures

which, as far as many of them are concerned, do not possess a sufficient percentage of merit to take their place worthily in a first-class entertainment. What might please the critics of Tucson, Arizona, hardly meets the standards demanded by such an important art centre as this city to-day.

The immortal curate who found his breakfast egg good in parts would in all likelihood view an academy exhibition with the same indulgent optimism, but we need an egg that is good in all directions. The only remedy would seem to lie in keeping academicians and non-academicians apart by holding separate exhibitions. This would intensify public interest and by degrees such rival-



HUCKLEBERRY HILLS

BY FRANK T. HUTCHENS

ry would ensue that only first-class work would be subjected to the scrutiny of the jury, the lesser lights amongst the artists preferring to shine in some other sphere where the limelight would be more sparingly employed. Before very long there would be a complete elimination of effete and insincere performance, and those artists who are unable to measure up to the higher requirements would exhibit elsewhere; or if their motto be *aut Academia aut nihil* let them combine and form an independent academy of their own. The Academy should not, like some of our great dailies, "shine for all" but should shine only for the elect of art, men and women who are progressing and above all who possess what some critic so aptly terms the idiosyncratic note without

which there can be no reaction between painter and public. Art, like milk, should be subjected to the separators.

All signs point to exhibitions where canvases will not be rejected for want of space. Great buildings like the Grand Central Palace and Madison Square Garden are gaping wide. The Independents will have an *inclusive* show in April. May it be our privilege and long continue so to see the Academy more and more *exclusive* so that it may be impossible to be confronted with the deadwood in art, with the output of artists without a vision, and of those who stride backwards, relying upon laurels awarded them in a mouldy past and who refuse to recognize the *non sum qualis eram* attitude.



Courtesy Reinhardt Galleries

MEDEVILLE OAK

BY GEORGE INNESS



Courtesy Reinhardt Galleries

THE APPLE TREE

BY GEORGE INNESS



Courtesy George H. Ainslie Galleries

THE VALLEY ROAD

BY GEORGE INNESS



Courtesy George H. Ainslie Galleries

SPRINGTIME, MONTCLAIR

BY GEORGE INNESS

A Group of American Etchers



HARBOR COVE, GLOUCESTER

BY ARTHUR COVEY

A GROUP OF AMERICAN ETCHERS BY TROY KINNEY

EXHIBITIONS, and public demand for them, are an expression of interest on the part of both artists and laity. This season finds four important exhibitions of etching added to the familiar schedule of former years. The art is progressing toward the recapture of its proper position.

Contrary to custom that has prevailed heretofore, these new exhibitions are open to American work only. Perhaps the impulse for this inhospitable departure originates in the nation's current self-query as to its ability to supply its own needs. The cause doesn't matter. The interesting thing is that, attention once called to the Americans collectively, and their work seen detached from complicating interests, it becomes evident that there is among them a highly respectable national group. A group, in fact, which

need not dodge comparison with any national etcher group in the world to-day.

All but one of the new exhibitions are yet to come. But their general quality is sufficiently guaranteed by assurances, and prints already in the hands of exhibition committees, to make possible their discussion without the use of clairvoyance. The one that is past, that given by the Brooklyn Society of Etchers at the Brooklyn Museum, probably has the distinction of being the first ambitious showing of American work exclusively. One hundred and ninety-seven prints were hung, representing sixty-five artists. Mediocrity was as nearly as possible absent, the number of genuinely distinguished prints the occasion of comment. The winner of Helen Foster Barnett prize was a dry point by Mary Cassatt, carrying to a happy extreme the point of view in which it was conceived. Almost in a single look one collected impressions of such antitheses as Haskell and the Congdons, Benson and Higgins, Roy Partridge and André Smith. Here were architec-

A Group of American Etchers



GEES MIGRATING—DRYPOINT

BY FRANK W. BENSON

tural subjects translated into the lively exquisiteness of line of Ernest Roth, the broadsword slash of Covey, the well-considered form of Horter. Hardly a print lacked the individual thought that merits special attention. There were a score or so of exhibitors whose work collectively was noted as a strong national representation. Most of them were well known, and need not be enumerated.

Furthermore, the author of this article is going to act on a hint from the life-work of the late Ward McAllister. After that arbiter of elegance gave out his catalogue of "nice people" destined to instant fame as "the four hundred," the list was found discreetly to include only three hundred and ninety-nine names. Of American etchers there are about twenty—more or less



RAIN ON THE THAMES

BY BERTHA E. JAQUES



CAEN

BY G. ANDRÉ SMITH

A Group of American Etchers

according to your taste and point of view—who are entitled to sit in the high places. This article will not undertake to name even nineteen of them.

The American Institute of Graphic Arts is composed of men actively concerned with printing and its allied occupations. It has to its credit the record of some excellent exhibitions of wood engraving, printing and other arts. This year it responds to the growing interest in etching. The exhibition will be held in the galleries of the National Arts Club, New York, opening February 28 and continuing about a month. Adding to quality—of which, as said before, a good proportion is assured—the quantity for which the National Arts galleries have space, this exhibition should be imposing. After its close in New York, the exhibition is to be taken to Pittsburgh, opening in April in the Carnegie Institute. The Pittsburgh Art Club, sponsor for the exhibition in its city, is entrusted with the expenditure of an income from the Russell Hewlett Foundation, which income is used for the advancement of art. The etching exhibition represents this year's observance of the fund's purpose.

In Philadelphia the renaissance of interest in the art has found form in the Print Club. Mr. and Mrs. Jasper Y. Brinton, its founders, paved the way for it by exhibitions which they have assembled and conducted during the two years past. That of 1915 was housed in their home, last year's in the Philadelphia Art Club. These people, impressed some years ago that American etching was not duly appreciated, generously set to work to bring it to light. To that purpose they have given unspar-

ingly of their time and energy, with visible and gratifying results. The Print Club is devised to afford collectors facilities for the study of the art, and for the selection and purchase of prints. It also keeps on hand a stock of prints accessible to the purchasing public, and plans to give an annual exhibition of American work.

Though the annual exhibition of The Chicago Society of Etchers is not in the list of the season's new undertakings, no review of conditions can

omit a mention of its influence. By practical process-demonstration as an accompaniment to exhibitions it has spread intelligent appreciation of the essential beauties of the medium. Its big annual showing in the Art Institute is supplemented by a schedule of rotary exhibitions in other cities over a wide range of territory. Its organizer, secretary and active principle is Mrs. Bertha Jaques. Only that little band of martyrs to the detail of exhibitions can know the extent to which etchers and lovers of the art are indebted to her. The San Francisco Society of Etchers is among the active forces. Last fall's exhibition of the New York society in the Montrross gallery, furnished one of the many measures of the growing interest. The part played by water-colour societies, which in general have

given etching a little sister's place at the table, during years when she had no other table to sit at, require no detailed consideration.

Latest of all comes the announcement that the Friends of Young Artists will give etching a hand. Doubtless there are etchers, otherwise friendless, who approach the copper plate with an appreciation of the possibilities and responsibilities at-



FRAGMENTS OF THE OSTRICH, MONTRFREY

BY ERNEST HASKELL

A Group of American Etchers



OLD HOUSES, RHEIMS

BY LESTER G. HORNBY

tached to it. Of those who work on copper there certainly is a horde who manifestly fail to appreciate the qualities that distinguish an etching from any sketch. Capable as such may be in other fields of design, public exhibition of their etchings is the endorsement of a misconception of the etching art. Jurors, so far as I have seen during some association with the season's preparations, are more prone to weakness on the side of charity toward this misconception, than of severity. Nor have I seen or heard of a single instance of injustice toward a print bearing an unknown signature. For all that, there may be young artists who through causes unknown are holding back their work from exhibitions conducted by etchers. If there are any, here's hoping the Friends of Young Artists discover them.

It might be gratifying if

the alignment of American prints on a national basis revealed the earmarks of a national school, or manner.

On the other hand, the very absence of such earmarks is an assertion of individuality; and that, too, has its merits. The one element common to a great part of the work is its record of honesty to convictions. And the one big thing that these assemblages of the best prints in America may be expected to accomplish is the contribution of one more ray of light on a fading superstition: that in order to have imagination, the science to devise an expression for it, and the persistence to execute it adequately you must be European, or dead, or both.

CARNEGIE INSTITUTE

CTHE collection of the late David T. Watson, Esquire, now on view, has been known to all art lovers in America for many years as a collection representing an exceptionally high standard and including works from the time of Van Dyck and Murillo to the middle period of our own contemporary, Monet. Constable, Morland, Reynolds, Gainsborough, Romney, De-camps, Courbet, Corot, Rousseau, Diaz, Troyon and many other artists equally famous are included in the collection.

The collection was opened with a press view reception on January 22d and is to be continued during this month and March.



RIO DEL MENDICANTI

BY C. K. GIFFESON

American Painters Pre-eminent

AMERICAN PAINTERS PRE-EMINENT BY CHARLES L. BUCHANAN

RECENT events in the art world bear cumulative testimony to the fact that American painting has come definitely into its own. Only a judgment and a point of view congenitally obtuse and perverted can fail, I think, to appreciate their significance. By the time these words shall have appeared in print it will probably be common knowledge that the *Autumn Woods* of George Inness has changed hands by way of the Ainslie Gallery for the record price of \$45,000 which sum represents, I think, the highest price yet paid for a painting by an American artist.

High prices brought by an individual painter or an individual picture are not, I grant you, an infallible or so much even as a valid indication of an inherent artistic worth. The thing we cannot get away from is the concrete, bed-rock, irrefragable fact that these prices are a kind of inevitable growth that cannot be confuted or ignored. For a quarter of a century now we have seen a certain class of American painting consistently develop in commercial valuableness, artistic prestige and popular appeal. Its prices are not sporadic, inconstant, intermittent. They are not the work of a clique. Their market is a natural and not an artificial one. They have not been supported and exploited by an individual house or a couple of houses; they have, as a matter of fact, taken care of themselves, and they have done this in face of the stupidities and hide-bound timidities of journalism and an almost overwhelming alien prejudice. If there is such a thing as a spontaneous and healthy demand for art—a demand actuated and fostered by no extraneous and ulterior considerations—then, I think, we see it in the American people's interest in the American painter. In looking back over the last year we observe such salient and unmistakable events as the sale of the Blakelock *Moonlight* to the Toledo Museum for \$20,000, the sale of a Winslow Homer to the Worcester Art Museum for \$27,000, a Wyant recently sold by Macbeth for \$15,000, and the Inness to which mention has previously been made. With astounding and incredible imbecility our gentlemen of exotic affiliations continue to bewail the impotence of our native talent, and to peer prophetise over the crest of the future seeking for the

new aesthetic dispensation. They will no doubt continue to theorize, to confuse a genuine progress with a fictitious progress, to dabble in premeditated and artificial modes of expression long after the authentic trend of our American painting shall have become indubitably obvious to any half-way intelligent and equitable perception.

And what is this trend, you may ask; is it possible to define it? to extricate it from the conflicting chaos of contemporary paint? Well, we all know that we can demonstrate nothing in so abstract a matter as art; we can say that an art is either a good or a bad art, but we cannot *prove* that it is either a good or a bad art. At the same time it seems to me that a little astuteness of vision is all that is necessary to an accurate estimate of who's who in American painting. To my mind it is fairly obvious that the American people, for all their alleged faults, are not responding to the laboured excess and undisciplined idiosyncrasy of much modern effort. I do not credit this discrimination to the promptings of an abstract aestheticism. I cannot believe that this public appreciates the fundamental fallacy of modern art at its true worth. I think its preferences are more or less determined by sentimental reasons; but it seems to me these reasons possess an unusual and indubitable cogency and significance. At a time when much modern art has deteriorated into an almost exclusive preoccupation with technical processes and formulated modes of expression (formulated, mind you, no less mechanically in the manner of 1917 than the Winter Academy in the manner of 1830), this public has, it seems to me, rendered us the anomalous and valuable service of maintaining its sentimental and spiritual impulses as evidenced by its response to and preference for a sheer beauty of handling and a sympathetic attitude of mind. Deluged by indifferent Barbizons, facile Monets and the Armory Exhibition, it has yet kept a level head on its shoulders, and literally compelled a begrudging attention for our painters in face of the concerted competition of foreign art and the elaborate lucubrations of the professional progressive. All of which is so sheerly banal that I blush to put it on the printed page. And yet one has to keep hammering away on this theme in view of human nature's ineradicable inability to perceive and to respond adequately to the essential gist of things.

American Painters Pre-eminent

When Inness' *Lowry Day* sold in the Thomas B. Clarke sale for \$10,150, the event was hailed as a pre-eminent, epoch-making event in the records of American painting. To-day the *Autumn Woods* brings \$45,000. Actions speak louder than words, and having received repeatedly the tangible indorsement of dollars and cents, and a quarter of a century's posthumous fame, Inness is now called a great painter. Personally, I believe his significance has not yet been ultimately estimated. If two pictures of an obvious value are painted, the one in Paris, the other in —well, let us say Perth Amboy, it is probable that our innate prejudice against Perth Amboy may detract from the validity of our decision. It is possible, Inness, at his top notch, is the equal of any painter of a like nature that the world has so far seen. In just how does a picture like *Autumn Woods* or the glorious *Midsummer Foliage*, owned until recently by Mr. William Macbeth (a picture that is to my taste far finer and more precious than even the *Autumn Woods*), fall short of the greatest landscape painting of all time? There are those who will aver that these pictures can hold their own in any company. But supposing one had proclaimed that opinion twenty-five years ago!

But all this is ancient history, you may say. Pardon me, I do not admit as much; art is a thing of no past, no future. The experience that was Inness' a quarter of a century back was J. Francis Murphy's up to very few years ago, and is in our immediate present (to a less extent) the experience of several others. Crying out for art, how many people fail, nevertheless, to recognize it even when they have it! Mr. Murphy is a case in point. Only a few short five or six years ago his pictures could have been bought for a third of what they are consistently selling for to-day. Even to-day the overwhelming majority do not realize that they are the contemporaries of a painter who will rank some day as possessing the most original landscape vision that this country has produced, and as one of the significant landscape painters of all time. This estimate of Mr. Murphy (an estimate that I had the honour of proclaiming some years ago in THE INTERNATIONAL STUDIO) is very gradually becoming common knowledge. Mr. Daingerfield's article in the January *Scribner's* is a straw showing which way the

wind is blowing. True, Mr. Daingerfield's point of view is too diffident and tentative a one. It is still in the "if," "but" and "maybe" stage. It avoids the responsibility of prophecy, a precarious business to which we committed ourselves a half-dozen years ago when our opinions were unindorsed by recent auction-room records. Still it is a step in the right direction.

In jotting down these few remarks I am admittedly attempting little more than to act as a kind of press-agent for that kind of American painting that I believe to be most representative, permanent and substantial. I regret that I am prevented from going into the matter at greater length. This is not an adroit evasion; I should like nothing better than to attempt, to the best of my ability, a sheerly critical estimate of the intrinsic artistic significance of the American painter. The space at my disposal allows me only to emphasize the salient externalities of affairs. Perhaps my point of view is a fatuous and negligible thing; on the other hand there may be people who share my optimism and enthusiasm. I trust my sensibilities are as open as any one else's to alien manifestation; but I think there are a dozen efficient critics to tell us why we should admire Zuloaga, whereas I do not find any one of them telling us why we should admire George Bellows. Read Mr. Brinton's superb and authoritative article on Zuloaga in the December *Validity Fair*, but do not neglect Mr. Bellows' masterly picture in the Winter Academy. Or let us take the work of Mr. Childe Hassam as exhibited during the last month at the Montross Gallery. One may argue not unreasonably that Mr. Hassam is neither a unique nor an indispensable note in our painting; surely one cannot gainsay the superior and delightful craftsmanship of the man. Allow me also to call your attention to the work of Mr. Henry Golden Dearth, work of a singular and enigmatical charm, work that for all its rare and recondite quality is yet, I believe, on the verge of that kind of recognition that is accorded what is best in our painting. And I, for my part, believe we have not yet touched a true and final estimate of the collective and individual worth of this kind of painting, a painting that adheres to the ideals of the past without patterning itself upon its methods or stultifying its own measure of originality.

The Drama of Life



THE DRAMA OF LIFE: THE EVOLUTION OF MAN
PENCIL STUDY BY GEORGE ALFRED WILLIAMS



THE DRAMA OF LIFE: IMPULSE

PENCIL STUDY OF GEORGE ALFRED WILLIAMS

The Drama of Life



THE DRAMA OF LIFE: THE DAUGHTERS OF MAN
PAINTING BY GEORGE ALFRED WILLIAMS



THE DRAMA OF LIFE: THE MARGINAL WAY

PAINTINGS BY GEORGE ALFRED WILLIAMS

The National Society of Craftsmen

THE NATIONAL SOCIETY OF CRAFTSMEN BY HAZEL H. ADLER

Note: Want of space has unfortunately compelled the withdrawal of several cuts which should have illustrated this article. They will appear, however, in the March issue.

THERE is a difference, which is coming to be more and more generally appreciated between Exhibition and Display. While the latter may be justified in merely showing, the former incurs the further responsibility of "teaching"—of indicating some unity of trend, some general definition of aim. The tenth annual exhibition of the National Society of Craftsmen, held from December 6 to December 29 in the galleries of the National Arts Club, betrayed both on the score of its judicious selection and elimination of objects, and its intelligent arrangement, many evidences of genuine exhibition qualities.

In the jewellery and pottery as well as in the embroidery, dyeing and general decorative aspect, one perceived a breaking away from the beaten path, a striking out for the fresh and adventure-some, and an attempt through experimentation to arrive at something vitally expressive of the undercurrents of modern life.

The long gallery falls structurally into three divisions and these were utilized by Marshall Fry, chairman of the exhibition committee, as a foundation for three general divisions of the crafts: ceramics, textiles and metal work. Leading off from the central gallery was a complete child's room designed by Fayette Barnum and executed by the co-operative mural workshops. A little over three feet from the floor a delicately painted frieze ran continuously around the walls. It represents the animals passing in procession before Noah prior to departure on the ark. Decorative elements were never sacrificed for the pictorial, and the landscape features of blue sky and flowery trees lent a charming spring-like atmosphere to the room, which was echoed in the quaint blue furniture decorated with plum blossoms and kneeling ladies in the ancient Persian fashion. A commodious and thoroughly practical toy cabinet, painted blue to match the furniture and lined with sulphur yellow bordered with orange, held a fascinating collection of gay hand-made toys.

In an alcove of the rear gallery a chapel of a pleasantly simple character was assembled by Thomas Raymond Ball, one of the younger members of the society. It contained a fine stained-glass window by G. Owen Bonawit, representing

St. Louis of France; a remarkably beautiful choir stall of old Gothic panels assembled by Carl von Rydingsvard; an altar with painted panels by H. E. Schnakenberg; and a frontal of gold yellow and old blue. Mr. Arthur Stone contributed a substantial silver chalice of beautiful workmanship toward the enrichment of the altar, and the walls were adorned with a full set of green vestments executed by Mr. Ball and loaned by St. John's Church of Roxbury, Massachusetts.

In the ceramic division several very interesting tables were set with china, linens and glassware. A distinctive blue and white tea service by Mrs. O'Hara was displayed with exquisite filet lace made by miner's wives in Calumet, Michigan, under the supervision of Clara S. Grierson, and with the unusual opalescent blue glassware of Sarah Ryle Comer. A grey wicker tea wagon and muffin stand complete with suitable linens and china was contributed by Nina Hatfield. The china was grey crackled, decorated in mauve and yellow. The tray cloth was grey linen with an embroidered edge in the same colourings, while the napkins and muffin doilies were of the yellow linen with a mauve and grey border. Little covers for the cream pitcher and lemon dish were weighted with amethyst beads.

Another tea set of Mrs. Hatfield's was exhibited on a black wicker and wood tea table. The china was a highly lustred blue and the decorations and linens were in blue lavender and yellow rose.

Other interesting sets of decorated china accompanied by suitable trays and linens were exhibited by Marguerite Cameron, Sarah Draegert, Mrs. Robert D. Hare, Esther Coster, Clara Wakeman, Anna Leonard, Alice Dalmore, and Janet Law.

Many of the well-known hand-made potteries were represented: Paul Revere, Penman-Hardenburgh, Quaker Road, Marblehead and Newcomb, and all showed many new adventures in forms and glaze. Some of the new underglaze decorations of the Marblehead are particularly happy, and the work of Charles F. Binns of the Alfred State University deserves especial praise, having achieved many of the subtler perfections of the best old Japanese and Chinese.

Tile making has come to be an exceedingly popular modern craft and the exhibition is rich in examples of both revived and new processes. Among the most interesting were those exhibited by the Ethical Culture School, where the work is carried on under the excellent guidance of Mr.

The National Society of Craftsmen

Baggs and Miss Weir. Beautiful reproductions of old Persian tiles have been made by sixteen- and seventeen-year old students, while experiments with the elusive old Egyptian blue glaze have produced highly decorative results. Dr. Jaeger's mosaics set in coloured cement, and Julia Alexander's sunproof tiles of a new composition and flat decoration attracted much attention.

In dyeing, embroidery and weaving, America is beginning to hold its own with the best of the modern work abroad. The remarkably well-blended scarves of the Noank Studio and Professor Charles Pellew clamour for particular mention as do the very individual batiks of Martha Ryther and Bertram Hartmann, and these vie in interest with the strongly characteristic and exceedingly decorative modern embroideries of William and Marguerite Zorach. One tears oneself away from the unique rag-woven studio hangings of Ethel Mars to view the chic smocks of Gertrude Kuymerage in fascinating modern colourings and design, and the beautifully embroidered linen ones of Zoltaine Hecht. Wool embroideries designed by J. B. Platt and by Adelaide Willich have started the sofa cushion on a new era of existence.

Hand weaving is an old art which has once more come into popular favour and every branch of it seemed to be represented from the aristocratic tapestry to the homespun rug. A large tapestry hanging by Mr. Renwee Karfoil represented wounded deer, is noteworthy for its perfection of technique and strength of colouring, but lacks spontaneity of design which is so difficult to obtain in that medium. Another interesting tapestry has the distinction of being designed by Thorwald Kolomoe, the well-known Norwegian artist, under whose personal supervision the yarns were selected and dyed. It was woven by the Misses Scott of the Elverhoj Craft Colony. Among the simpler kinds of weaving there were delightful silk scarves in soft colourings by Mrs. Griswold, sturdy woolen ones by Grace Alexander, and rugs of interesting texture and design by Mrs. J. A. MacNeil and the Misses Johnson.

Dispersed here and there were many small decorative objects. Trays by Mr. and Mrs. Aschermann in striking designs were much in demand, as were the lacquered metal fittings for desk and boudoir by Mrs. J. Rosenthal. Few women were proof against the display of hand bags which Miss Gough, Miss Garnsey, Miss Kellogg and Miss Hanford had conceived in unusual combinations.

In the large rear room, which was given over particularly to a remarkable exhibition of hand-wrought jewellery, was placed an imposing wedding chest by another gifted young member, Emily Wood Colby. The front panel represents a scene from Hans Andersen's "Fairy Tales," and held one with its pleasing freshness and charm of execution. Two stained-glass windows from the d'Ascensio Studio were also well placed here, one representing St. George and the Dragon and the other "The Evolution of the Book." John Bacon also contributed two interesting glass panels.

Hand-wrought jewellery is reaching great heights in this country in the hands of a long list of master artist-craftsmen, and development was comprehensively illustrated in this exhibition.

A life membership to the National Art Club was awarded to Miss Grace Hazen for proficiency in this craft. Among her many remarkable contributions was a beaten gold and black opal necklace which flashed upon one ominously yet not without a rugged hopefulness as "The Spirit of 1915." The shifting, elusive lights in the stones suggested turbulence and unrest, and the idea was further worked out in the motives which held the graduated stones. The clasp was a crown, on either side of which were sword and sceptre, and then the wireless and aeroplane were symbolized, showing the cosmic state of unrest. Around the great centre opal were men with cannons cross firing, interpreting the futility as far as we can see, but gradually we perceive a subtle interlacing which stands for the new-knit government which science predicts.

Lilla Whitcomb Davis contributed a charming silver necklace set with pick tourmalins in wild-rose pattern; Mrs. Shaw a fascinating brooch with pale-blue sapphires set in dull silver; Mr. Dulk a carved ivory pendant set with green gold and blue-green tourmalins; the Clark-Ellis Studio a carved ivory brooch with uncut topaz; Miss Deming some very individual chains and pins with colourful stones; and the Elverhoj Colony many exquisite rings and pendants in which opals of many varieties were interpreted in settings of gold and other stones. A large case held a fine collection of Elizabeth Copeland's beautiful translucent enamels.

As a whole the exhibition stood for the highest ideals in American craftsmanship as well as for a broader comprehension of the modern spirit as expressed in the work of the hands.

MODERN ART: WALKOWITZ, MONET, AND BURLIN BY WILLARD HUNTINGTON WRIGHT

By far the most important exhibition of the month is that of Walkowitz's water-colours at 201 Fifth Avenue. Walkowitz, long associated with the "new movement" in America, has afforded spectators much food for thought. His art has been something of a mystery, appearing at times hopelessly inconsistent; yet by his sincerity, his modesty, and his ability to go straight ahead on his own way, Walkowitz has impressed, even the layman, with a feeling that he was a man of future greatness, and that, back of his sensitive lines and thin colour washes, there was a quality which, though it evaded analysis, was of genuine significance.

In the present exhibition, however, the average spectator feels more at ease; for, superficially, the pictures are more objective. But, although an element of recognizability enters into them, this artist cannot be judged or explained on grounds of representation. He must be approached, not with eyes alone, but with a highly developed subjective sensitivity—a sensitivity which can *experience* form while at the same time ignoring its pictorial aspects.

Like Renoir, Walkowitz, in his drawings and some few of his paintings, is interested in lyrical, linear composition. In other of his works he is interested in volume, as Daumier was. And, in one piece at least, he has approached volume from the standpoint of Cézanne. In other paintings, he has sought to depict the mind's emotional reactions from turbulent scenes—those moods which we reconstruct after we have participated in a carnival, for instance. But the result is by

no means the ephemeral one arrived at by the Futurists. Walkowitz's means are profound, and his effects are often of aesthetic permanency.

However, the lines which lead us about his works, the volumes which exist in emotional space, the memorial edifices built from the materials of our experiences—these three phases of Walkowitz's art have not yet been united in one work. They represent impulses which still remain separated and individual; they lean toward each other, but nevertheless they are dissociated reactions to unrelated stimuli. They divide this painter's talent into two parts—the masculine and constructive side, which embodies rhythm and form; and the purely receptive, reconstructive and emotional side, which is inherently feminine. These two aspects of his work must unite and coalesce before he will have attained his highest expression. As yet he has only achieved formal solidity by means of a scene's emotional aspect; some day he will produce an emotional reaction by means of his formal orders.

Only a few—not more than five—purely emotional pictures are to be seen in the exhibition. And, on the other hand, there is much stern, virile and even aggressive work displayed, for this artist's achievements are high and diverse. It is to be regretted that his works are neither numbered nor catalogued so that one could speak of them individually, because they are indeed worthy of detailed consideration.

Walkowitz's colour, which as a rule runs in very nearly complete and satisfying gamuts, always counts as form, and so delicately does he place it on his planes that his shapes are frequently exquisite. It has the same quality of firmness, without being obvious, as has his composition. One feels, rather than recognizes, that he is working with a nearly pure palette. In some of his pic-



Courtesy the Daniel Gallery
INDIAN MOTHER

BY BURLIN

*Courtesy of "201"*

PROVINCETOWN

tures there is a positive dominance of brilliancy which one remembers long after the actual vision.

I cannot help noting here the solid improvement Walkowitz has made since his last exhibition. His work is sturdier and less tentative; and at times he reveals a mastery which evidences the end of his experimental period. Here is an artist who should genuinely interest all other painters who are seriously striving toward deep expression. There is too much slavish discipleship to-day, both in and out of the schools; but Walkowitz is a painter who sedulously follows his own vision and despises that recognition which comes in the wake of other men's achievements.

At the Durand-Ruel Galleries there is a comprehensively chosen and tastefully hung exhibition of Monets. No. 2 is typically Manet both in brushing and in its sombre brown-black-blue colour scheme; but No. 1, done in the early stippling Impressionistic manner, is more like Pissarro; and No. 7 is as light and dainty as a Sisley. Indeed, nearly all of Monet is here; one can see the opalescent effects, the grey foggy atmosphere, and the dazzling sunshine, as well as the artist's many changes in technique. No. 5 comes nearer to being an ordered work than any other in the exhibition; while No. 13 is one of the most solidly painted bits which has ever come from the brush of this brilliant and important, though artistically

ineffectual, painter. Monet as history is admirable; but purely as a painter he falls far short of greatness. The technical virtuoso in him engulfs the artist. He vibrates to external nature, and his work is the direct rebound of what he has felt. His will seems in total abeyance while his brush is in hand. He is an example of a man emotionally overbalanced, one whose static outlook could see but one aspect to nature—namely, light. Renoir used light for purposes of form, but Monet is almost wholly ignorant of form. He is, however, deserving of study; for one cannot understand what followed him without knowing the problems he solved.

At the Daniel Gallery, Burlin and Man Ray expose. Ray formerly showed unmistakable signs of talent; but his new work possesses none of his earlier good qualities. Such artificial devices as electric bells, push buttons, gilt paper, darning silk and finger prints, which are plastered about his canvases, do not create any divergency of surface material. In their obviousness they serve only as somewhat humorous distractions.

Burlin at present is studying colour in its decorative aspects on realistic figures, as did, at one time, Matisse, Manguin, Puy and Lebasque. Actually I prefer some of this young American's work, as painting, to that of any of those mentioned, save Matisse. Burlin, though clumsy in drawing and without any profound knowledge of form, has made an astonishing advance since he last exposed; and his enthusiasm of advancement is very evident in his work. Nevertheless, despite his great talent, he has fallen into the error of many modern men: he has neglected all fitness of form and all variety of parts, with the result that his masses, though appearing heavy and solid, are in reality only great hollow enclosures after the style of Stern, L'Hoté, Bernard, and the early Gauguin. But Burlin is steadily moving forward, and as he learns more of the human body he will seek effects less and lasting qualities more.

In the Galleries

I N THE GALLERIES

MANY important shows have helped to mitigate war's alarms and the inclemency of the weather. The famous Zuloaga exhibition, with less elbow room but with a better background than at Brooklyn, has attracted considerable crowds to the Duveen Galleries. Lewis & Simmons have exhibited five Van Dycks from the collection of the Earl of Denbigh, at whose

and Childe Hassam's at Montross Galleries. The fact that an exhibition of Jonas Lie's works is to follow Childe Hassam makes it appear that Mr. Montross is backslding from the numerous "ists" that have held him enthralled so long. The Hassam water-colours are a veritable delight and for technique, charm of colour, and vision surpass anything we have seen in New York. For fearless and swiftly dashed-in records in strong colour Dougherty's water-colours take a high



Prize Winner at the National Art Club Exhibition, 1917

OCTOBER

BY BEN FOSTER

home at Newnham Paddox, Leicestershire, they have adorned the banqueting hall since Van Dyck painted them. Reproduced here are the much-flattered Queen and the cousin of Charles I who attended his monarch to the scaffold.

There have been several water-colour exhibitions, Paul Dougherty's at Macbeth Galleries

place though not in the same category with Winslow Homer, Sargent, or Hassam.

At Ardsley Studios, 110 Columbia Heights, Brooklyn, Hamilton Easter Field exhibited throughout January twenty-six lithographs by Odilon Redon, and twelve paintings by Bryson Burroughs. Odilon Redon died last summer at

In the Galleries



Gallerie de Lévis & Simmon

JAMES STUART, DUKE OF RICHMOND AND LENOX
BY VAN DYCK

an advanced age; he had little success during his youth but for about ten years he has been recognized as one of the great modern artists of France. His knowledge of the technique of lithography must have been very thorough for he had entire command over his medium. The most delicate lines are contrasted against heavy dark masses. He used, as perhaps no other lithographer, all the gamut of tones from silvery greys to rich intense blacks. With this technical skill he was able to give form to the visions of his imagination and to make them live. He was one of those rare, sensitive artists like William Blake and our own Albert P. Ryder. This sensitiveness is what has given Odilon Redon a unique position among modern romanticists. Bryson Burroughs' paintings make an interesting contrast to the Redon lithographs, for Burroughs is a classicist by temperament. His work is essentially orderly, well planned, with charm which is not the less

real because it is in a measure intellectual. During February Mr. Field will show illustrations to Shakespeare—the Hamlet lithographs of Delacroix and the Othello etchings of Chasseriau. There will also be shown paintings by ultra-modernists.

George Inness has never been so much on view as of late, with a splendid show at the Ainslie Galleries, Dudensing and the Reinhardt Galleries, all of which display excellent examples. On view at the Arlington Galleries, also, is a superb Inness done when he was a young man, but presaging his future greatness. At these galleries, too, there has been an exhibition of the water-colour portraitist, Elinor M. Barnard, who understands this baffling medium very thoroughly and who also knows how to obtain a likeness without straining it unduly. Sanguine drawings of children's heads by Dorothy Swinburne McNamee reappear at the Goupil Galleries and show interesting development of talents that are not allowed to rust or rest.

Mr. Raymond Wyer, who conducts a bureau of advice upon paintings for this magazine, has been giving gallery talks at the Detroit Museum, to study clubs, business men, teachers and pupils, art students and others. His experience in forming collections of ancient and modern paintings give authority to his talks and it is to be hoped



Gallerie de Lévis & Simmon

QUEEN HENRIETTA MARIA

BY VAN DYCK

In the Galleries



SECTION OF DESIGN FOR THE DEPEW MEMORIAL FOUNTAIN NOW IN COURSE OF ERECTION AT INDIANAPOLIS
A. STIRLING CALDER, SCULPTOR

HENRY BACON, ARCHITECT

that other museums will profit by the example set by Detroit. Mr. Wyer, besides possessing those qualities which belong to the expert, has that broad vision which relates art to life. This makes his lectures and critiques doubly interesting.

The Folsom Galleries have shown the paintings of Harry L. Hoffman who paints undersea

life viewed through a glass-bottomed boat. Some of his Nassau water scenes are agreeably presented and reveal study. The snow scenes by William H. Singer are large out-of-door canvases from Norway gracefully conceived and painted with colour restraint and atmospheric feeling.

THE STUDIO

THE TRUE ROSSETTI. BY
T. MARTIN WOOD.

THE acquisition of the Rae collection of Rossetti water-colours for the National Gallery of British Art is one of the events in the history of the National collections upon which the nation is most entitled to be congratulated. To appreciate the importance of the acquisition it is necessary to recall that we have in these water-colours the true Rossetti: that is, the Rossetti whose influence was perhaps the most vital of all those that contributed to the Romantic movement in England—a movement that opposed itself to certain aspects of industrialism that threatened to lower national ideals.

In every artist's life-work there is one moment that for him is truer than any other. There is a moment when what is most purely of himself finds absolutely free expression. Some artists "find" themselves, as the phrase is, in their first manner, sometimes to lose themselves again: others are late in coming to themselves. An artist changes, it may be said that he is not always the same artist, an influence more powerful than himself may momentarily absorb him and for the time seem to destroy in him something that was his very own. Or, losing interest in life, his condition will be reflected in his art by diminished intensity. The characteristic of the greatest art of the world is its intensity.

Rossetti's art was never so fully charged as in 1857, when he produced the series of

water colours which we have under review. These water colours show a pattern in each case rich in that sheer music of design that is associated in our minds with primitive art—a music that Post-Impressionism appears to think it can revive merely from its own consciousness that such music can be created.

I was permitted to see the Rae water-colours on the very day that they arrived at the Tate Gallery, good fortune having brought me to the Keeper's



"THE BLUE WILLOW."

(National Gallery of British Art)

The True Rossetti

Office on that day, and I remember remarking on a purity of pattern in them at which the Post-Impressionists seem to aim. I was naturally interested therefore to find this very point taken up by Mr. Roger Fry in the pages of "The Burlington Magazine." I am unable to accept from that critic his oppressive theory of the limitations of art. And I cannot believe that the enduring element in art is often the one of which the artist is himself most conscious. Nor can I believe that a work of art becomes more a work of art as it stands clear of all the cluster of associations which the objects it represents may summon to our mind. The advocates of what they term "significant form" insist that we should value a picture for what it is in itself and not for what we can bring to it, every person bringing something different to it. But as a matter of fact does not consciousness itself function as a process by which we advance towards the impression which we receive; did not vision—which now seems such a passive faculty—once receive its impressions by putting out antennae? I cannot reconcile myself to a theory by which of all the thousand things a picture holds out to the spectator, he is only entitled to take two or three about which he has received instructions in a "manifesto."

In Rossetti's art of 1857 there is a quietness of which there is no sign in the distempered mood of his later period. Therefore it may seem paradoxical to urge that in 1857 his art is more fully charged with feeling than at a later stage. But just as we may claim that everything that can find expression in art is legitimate to it, so there are some things for which expression cannot be found

in art. Desire can make itself felt through a work of art, but it must be the lyrical desire that life should assume a selected aspect. It must express the will that would impose on life its own taste. It is thus that art is influential, creative. The greatest artists are not the receptive ones, however perfect their craft, but those who wish to impose their desire upon the world, because in any other shape life is unendurable to them. We can mark the entrance of the "artist" into Philosophy or any other field by this determination on his part.

Desire, as we have described it, finds its natural means of expression in art. It is visible in all influential art. It is to be felt in the "Rae Rossetti," in that very passion for the romantic which Mr. Roger Fry misinterprets as "anti-quarian curiosity." But desire of this kind is as different from the lovesickness which seems to wreck Rossetti's later art as it is from the desire of a man with a headache for a pillow. There were certain things about Rossetti latterly to which he could no more give expression in painting than he could to a headache.

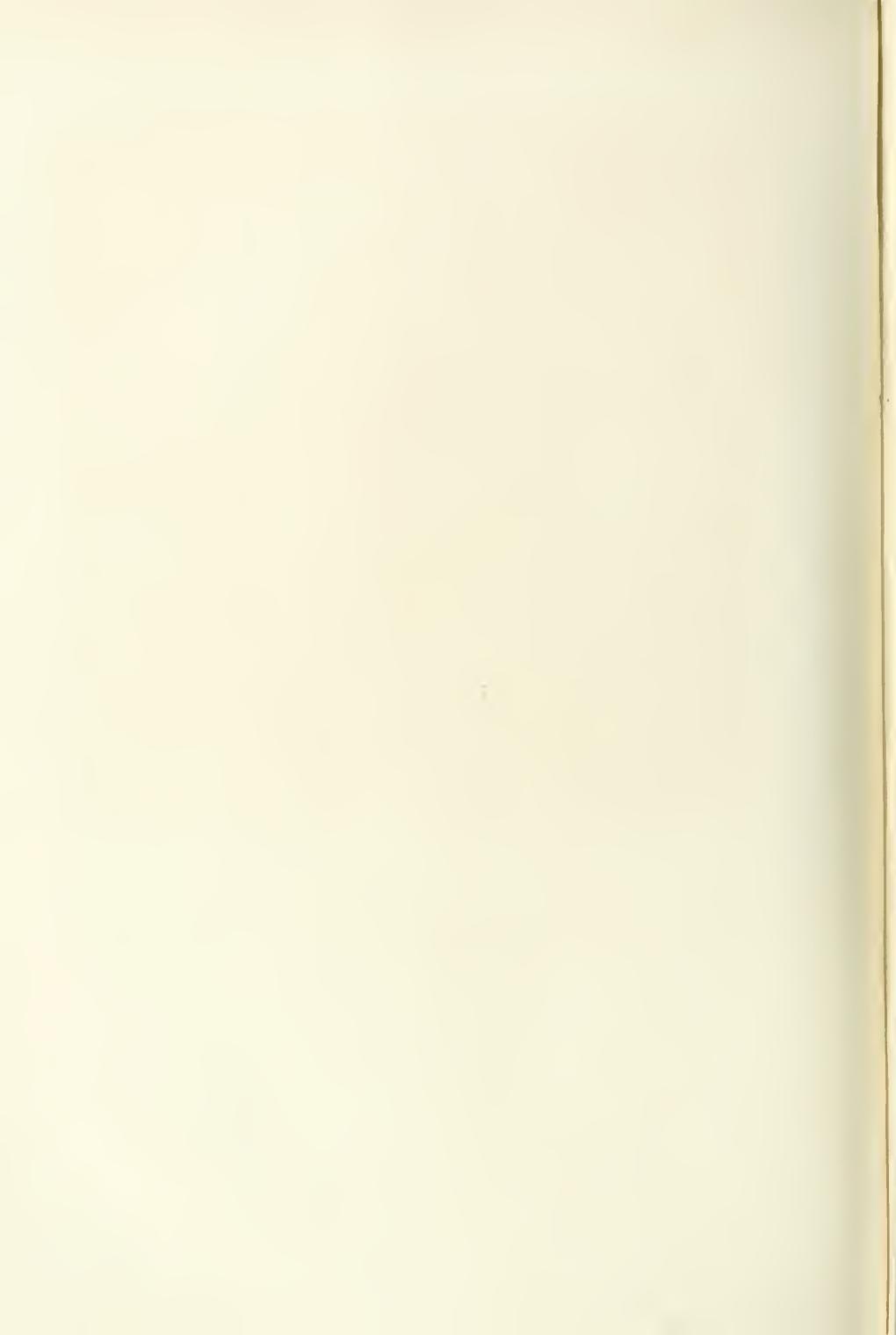
In Rossetti's later art the presence of main lines of design is less obviously felt. The accessories do not fall in with the mood, and therefore they do not—as does the intertwined necklace in the beautiful picture *Monna Tanna*, for instance—fall naturally in with the rhythm of design. The accessories are treated illustratively, photographically—they are accessories but not accessory to the design, and the artist is in a state of mind when his eyes are almost closed to objects which at one time had each their separate meaning for him. There are whole tracts in his canvases then where



"DAMOZEL OF THE SANCT GRAEL"
WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art)



"CHAPEL BEFORE THE LISTS."
WATER COLOUR BY D G ROSSETTI





"THE BELOVED." FROM THE OIL
PAINTING BY D. G. ROSSETTI

(National Gallery, London)

The True Rossetti

mere paint itself has to do duty for the beauty which paint should represent.

The beauty of Rossetti's *Monna Vanna* is not to be denied, but it is of the kind that was so soon to over-ripen in his pictures and fall with decay. It is not possible to deny luxuriant rhythm in the lines of the beaded necklace, as they cross, and in the line that seems to sweep behind the head and fan from one shoulder to the other, or in the placing of the hands and the disposition of the hair. If we were to take the main lines of the whole design and abstract them from their context, as in imagination it is not so difficult to do, I suppose we should be anticipating the Post-Impressionist, and it would not be possible to deny the music of the lines. But we maintain that they could not have been planned in the abstract; "for," in the words of Spenser, "soule is forme, and doth the bodie make."

Design can sometimes be still as well as rhythmic, holding our attention at a point by the mystery of something hidden there. In a great work of subjective art the whole canvas seems illuminated from within, nothing appearing on the surface that does not seem like thought itself in shape. Why should we wish the art of painting to take a lower place than this, as it must if it is only to speak between the artist and the spectator in their vision and not between them in their thought? Mr. Fry infers that the intensity of

facial expression in some of the 1857 water-colours is a disturbing element in the pattern. But is it not the flame within the lantern, does it not indicate the place of the heart in the frame of the design? Painting that is truly subjective has always been concerned with rendering facial expression—

not in the sense of dramatically representing joy or sorrow, but in that of reflecting temperament, and it is in spite of himself that the artist's mood burns its way in the canvas, and the face at last in the picture is in the profoundest sense his own.

Design is always the language of feeling rather than of vision, interpreting the fall of drapery and the spread of tresses as apprehended by sympathy rather than by observation—acting, as it were, by a knowledge obtained in a caress rather than by a glance. This is the key to the understanding of rhythm in design. It explains the logic of lines in Greek sculpture. Drapery does not fall like that, but

it would do so if it obeyed the law of movement alone, as sympathy can anticipate it in advance of vision. In all this we have the only secret of grace in design, and the explanation why the great masters of design were hardly conscious of departure from Nature.

Since I began to write this article the drawing *The Passover in the Holy Family* has become the property of the National Gallery of British Art. There is every prospect that the drawings *Mary of*



"MARY MAGDALENE" WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art: On Loan)



"THE TUNE OF SEVEN TOWERS.
WATER-COLOUR BY D. G. ROSSETTI.



Academy of the British Isles
Presented by National Art
Collection Fund

"THE PASSOVER IN THE HOLY FAMILY." WATER-COLOUR
BY D. G. ROSSETTI

The True Rossetti

Nazareth and *Mary Magdalene* illustrated here, at present on loan at Millbank, may be added to the permanent collection. These three works with their exalted sentiment also represent the true Rossetti. The design, *The Passover in the Holy Family*, was commissioned by Ruskin. Two designs for the subject were submitted to him, and Rossetti was instructed to proceed with the one we illustrate. On the occasion of a visit to the artist's studio Ruskin carried away the drawing in an unfinished state, refusing to listen to Rossetti's protests. He had seen too many designs that he had commissioned ruined in the end, in his opinion, by the artist.

Ruskin prized *The Passover* more than any of his friend's works. He delighted in its naive realism, and strongly represented a reference to it as a symbolic work, replying "I call that *Passover* plain prosy fact." It was the only work by Rossetti that remained in his possession to the end of his life. His instinctive desire to share with others the things that had meant most to himself had by then brought about the dispersal of what was once an important collection of Rossetti's early work.

The individual history of Rossetti's paintings and drawings is so complete in Marillier's life of the painter that it has seemed more essential in this article to write of the tenor of his work generally, especially as felt in the little-known early water-

colours, than to draw upon information about the separate works that is accessible in every public library.

For convenience I have referred to the acquisitions from the Rae family as the "Rae" water-colours. They were originally executed for

William Morris, who to obtain capital for his business sold them to Mr. Rae. The two oil-paintings *Monna Vanna* and *The Beloved*, which, with *Fazio's Mistress*, also came from the Rae Collection, belong to Rossetti's early Chelsea period, being executed about 1866. It was of work of this time that Ruskin was thinking when he claimed that Rossetti's name should be placed first of men who had raised and changed the spirit of modern art. Soon after this date Rossetti's work ceased to excite the admiration of Ruskin, and authoritative opinion of to-day has echoed the judgment of Rossetti's friend.

Until these recent acquisitions

Rossetti was unfortunately only represented in our National collections by his later period. The purchases that thus complete the representation of one of the most original geniuses of the English School were made possible by the patriotic attitude of the Rae family, and the support given by the National Art Collections Fund on this occasion adds still further to the debt which the country owes to the administrators of the Fund.



"MARY OF NAZARETH" WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art: On Loan)



"FAZIO'S MISTRESS" FROM THE
OIL PAINTING BY D. G. ROSSETTI.



(National Gallery, London)

"MONNA VANNA." FROM THE OIL
PAINTING BY D. G. ROSSETTI

The Art of Joseph Crawhall

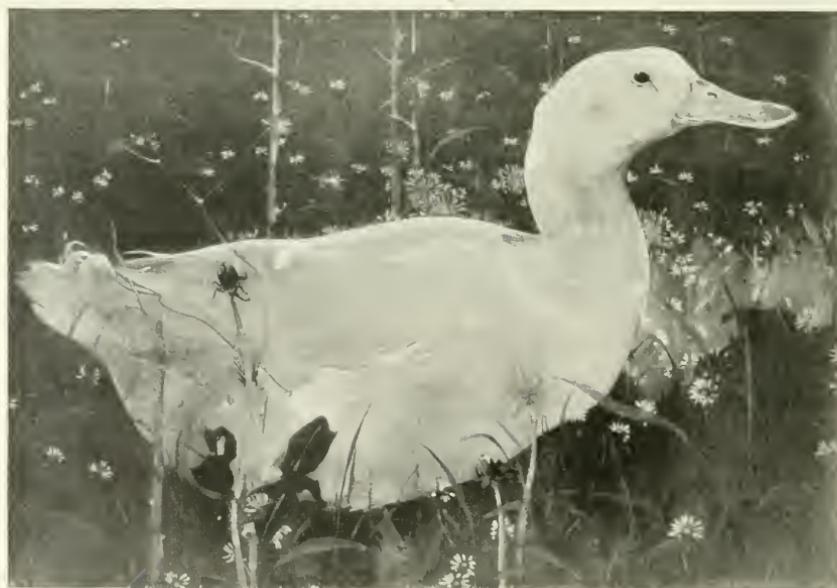
THE ART OF JOSEPH CRAWHALL. BY A. STODART WALKER.

ON the death of Joseph Crawhall I was given the opportunity, in the columns of a London daily, of reflecting upon one of those curious anomalies that find most marked expression in the estates of Art: presenting the case of this distinguished craftsman as probably the most outstanding example in recent years. Literature, full of strange contradictions in its personal elements, does not afford a case so anomalous. I cannot recall any writer of the first rank that had not a recognition among those busy with the politics of letters. Even such an exotic artist as Francis Thompson, with an appeal to an audience that must have been very limited, was on the lips of critic and public alike. Joseph Crawhall, regarded by many of his brother workers in Art as the most gifted exponent of his craft, was hardly a name to many who sat in the seats of authority, and to many of those who took more than a summary interest in the Arts. To his co-workers, to men like Sir James Guthrie, Mr. Lavery, Mr. Walton and others, he was something of "a religion," if the expression may be

begged to serve fitly the mental and emotional attitude.

Mr. Lavery wrote to me "I believe Crawhall to have been the truest artist of the Glasgow men, and, as far as I know, the best in England. Certainly his influence was greater than Whistler's, and he exemplified the latter's definition of finish in a manner that the Master himself did not always reach. I cannot remember the precise words used by Whistler, but they were to the effect that a work of art was complete when the means taken to bring about the result had disappeared." Others have paid their tribute in terms as enthusiastic and backed by equal conviction, and I am sure that Joseph Crawhall, troubling himself little as to the destiny of the prizes offered by the self-constituted authorities, and caring nothing for the rhetorical appreciation of fools, would regard this appreciation of a fellow-worker, whose judgment he valued, as fit enough reward for his sensitive and selective efforts in the craft of fine art.

The work of Crawhall, however, is not difficult to comprehend even by the crowd. For such superb artistry it is indeed curious how easily understood it is by the man who has only looked upon Nature with his own naked vision and has



"WHITE DRAKE."

WATER-COLOUR BY JOSEPH CRAWHALL



"MALLARD AND PEACOCK'S FEATHER."

WATER-COLOUR BY JOSEPH CRAWHALL

never sought the interpretative medium of the artist. Such a man, of course, will miss the subtleties, the finesse of the achievement. He may see what is done, with only a vague recognition of the selective gift and the genius of elimination which has achieved the end. To appreciate the artist it was necessary often to understand the method of the man. Crawhall's personality was quite unique. Whistler, admiring his art, had no great liking for the man and spoke of him as "going about with a straw in his teeth." Crawhall, however, with this homely accompaniment, was acting as a keen and shrewd observer of character. Very reserved, except in the company of intimate friends, he was possessed of much quaint humour, and had a passion for odd types and unusual incidents. His steady, penetrating eyes always gave the impression that nothing could escape him. In the early eighties, when James Guthrie, E. A. Walton, Whitelaw Hamilton and Crawhall were living together at Cockburnspath, where their names are revered to-day by the lairds of Dunglass and the intelligent peasantry, Mr. Whitelaw Hamilton told me that he had seen Crawhall spend over an hour leaning on the gate of a sheep field, observing, always observing. Then he would return to his room and quickly produce some charming drawings of sheep amidst the pale-toned Berwickshire pastures. His method was to absorb thoroughly

his "subject" and then, away from the model, to express in art, with rapidity and with absolute success, the mental picture. He always mastered and memorised the essentials both of form and colour before he approached paper and paint. As examples of his keen power of observation and his wonderful memory, we need only refer to the remarkable insight which he shewed in the eyes of his birds, in the action of their legs and the "flow" of their plumage. All were deft, certain, unerring, graphic, masterly, so masterly indeed as to inspire wonder: the presentation was one of life, and of life only to be observed to the full by the artist. He taught us more of biology in the mass than all the scientists put together. He caught in a flash the mannerisms and the individualities of his subjects, such as the ungainly leisure of the duck, the placidity of sheep, and the distinctive differences of horses. Two such men as Landseer and Crawhall are at the antithesis. In the latter case there was no humanising of things essentially unhuman. His horse was a horse, not the soul of a man beaming through the carcass of a horse. In the face of one of his dogs we see the character of a dog not of a human being. His horses were alive, there was nothing of the Troy or the Rowland Ward about them. With a great love for animals, over which he exercised an almost uncanny influence, he came to them with the



"WHITE DOVE," WATER-COLOUR
BY JOSEPH CRAWHALL

The Art of Joseph Crawhall

method of the great portrait-painter. He wrote, like Sargent and Guthrie, their individual significance in paint. Every duck, every horse, every parrot had its personal character as certain as every sitter, male or female, that sat on the "throne" of the portrait-painter. He did not portray animals in the general, but in the individual.

It is agreed by all who knew his history well that Crawhall never passed through the usual "amateur stage" of the artist. His earliest efforts reveal a strong decorative tendency and a fine certainty of handling. To quote Whistler's phrase, his drawings were "finished from the beginning." His work exemplified more than that of any other modern craftsman the difference between mere picture-making and art. His influence in this direction was great: all those with whom he associated have admitted the lesson they learned from him with an enthusiasm which has little of the forced or manufactured spirit of the testimonial. In Scotland at least he shares with Guthrie the honour of being one of the "fathers" of modern painting. *A propos* of this attitude of his contemporaries, it is interesting to recall an occasion when the late Phil May declared to Mr. Walton that Crawhall was the only man living who in the matter of drawing could, to use his own expression, "give him points."

Mr. Walton, in recalling this frank admission, told me also many interesting facts of Crawhall as a boy. When he was seventeen a menagerie came to New Castle, and Crawhall would spend all day and nearly every day making studies; going off early after breakfast with his luncheon in his pocket and returning late in the evening. All the work he did in these younger days was in water colour, and all his drawings he quickly sold. While spending the summer with

Guthrie and Walton in Lincolnshire two years later Crawhall painted a large canvas in oils of a white cow. This was sent to the Royal Academy and was hung on the top line in the same gallery where Guthrie had his famous *Goose Girl* hung above the refreshment-room door!!

It was soon recognised that Crawhall had not the ordinary ambition of the painter. Alexander Reid of Glasgow bought every drawing that he produced, but so difficult was it for him to get Crawhall "to produce" that he was compelled to send him water-colours and paper whenever he wanted a picture: the artist neglecting even to keep himself supplied with painting material.

Crawhall started painting on fine holland, simply because he had no paper at hand. He found the holland beside his sister's work-box. I remember a time when we were very anxious to secure a drawing by Crawhall for the Scottish Modern Arts Association, and I approached Mr. Walton on the matter. He assured me that the only way to obtain



"PIGEONS"

WATER-COLOUR BY JOSEPH CRAWHALL

The Art of Joseph Crawhall



"A LINCOLNSHIRE MEADOW"

OIL PAINTING BY JOSEPH CRAWHALL

one was to lock Crawhall in a room with paper and drawing materials, and then the drawing would be forthcoming.

In this matter of non-production, Crawhall's entire lack of the merely commercial instinct may be gauged from the fact that if he were interested in children, he would make drawings for them in their scrap-books, which were as distinguished and as complete as any of his exhibited pictures. He would make these masterly sketches while the children sat on his knee, and would at times go on for hours producing picture after picture, with the result that much of his best work is to be found scattered throughout the country in the books of those who as children were entertained by him in this way.

His technical skill was not disturbed by such a fact as a broken wrist. While he had his right arm in a sling Mr. Walton put some paper before him and asked him how he would be able to draw with such a handicap. Crawhall took a pen in his stiff hand and made several beautiful and skilled drawings. Being unable to turn his hand he was obliged to keep the paper spinning with the left so as to get it at different angles. "I told him," said Mr.

Walton, "that if he had lost both hands he would still be able to draw and paint with his foot." Crawhall replied that he thought it would be rather an improvement!

During his stay of about three months at Paris in the year 1887 Crawhall attended daily at one of the ateliers, but the methods practised there had little interest for him, and his studies from the nude were totally different in treatment from those of the other students. His independent outlook was in no way affected by the minutely modelled drawings around him. An interesting collection of sketches made during the Paris sojourn was unfortunately lost or stolen prior to his leaving the city. These drawings consisted of a curious variety: horses and dogs seen in the streets and many wild animals, foreign birds and reptiles seen at the Jardin des Plantes. Along with Mr. Whitelaw Hamilton he frequently spent the afternoon at the Louvre, where he was keenly attracted by the collection of Egyptian antiquities. The direct simplicity of the hawks, falcons, dogs, and figures deftly outlined on the great granite sarcophagi and other objects of those long-past times had a peculiar fascination for him.



"AMONG THE HAMPSHIRE HILLS
WATER COLOUR BY D. MURRAY SMITH. ARWS

PLATE 11. HAMPSHIRE HILLS.

Water-Colours by D. Murray Smith, A.R.W.S.

WATER-COLOURS BY D. MURRAY SMITH, A.R.W.S.

In a previous issue of *THE STUDIO* (Vol. LXIII.) a number of landscapes executed in oils by Mr. D. Murray Smith were reproduced. In the present article we shall consider briefly some landscapes in water colour by the same artist. And let us say at once that, while fully appreciating the fine qualities that give distinction to his work in oil, we venture to think that it is in his water colours that Mr. Murray Smith's art finds its happiest expression. That the medium is particularly well suited for the rendering of English scenery is a fact which is generally accepted, and in that fact lies the secret of the undisputed position of the English school of water-colour painting, from Paul Sandby down to the present day. The peculiar atmospheric effects and subtle contrasts of light and shade form the principal charms of the English landscape, and these are more readily suggested in water colour than in oil.

We have only to glance at the drawings reproduced in these pages to realise that here we have an artist who not only possesses a strong feeling for the beauties of the English country side, but one who is also equipped in a high degree with those gifts necessary for the successful rendering of them. Essentially an individual artist, he is content to interpret Nature in his own way, thus giving to his work a personal note which adds considerably to its interest and appeal. His landscapes are something more than mere copies of scenery. They are the manifestations of a mind imbued with poetic feeling expressing itself through the many phases of Nature. At the same time he realises the various aspects of a composition with a simplicity of means which is entirely agreeable and satisfying. His broad outlook enables him to note at once the essential features of a landscape; yet he does not hesitate to modify such details as would be likely to interfere with the spirit and romance of the scene, nor, on the other hand, to accentuate those which thereby add to the general harmony and balance of the drawing.



"THE RATES OF WOLFE THE GREAT MAULDEN."

The Story of Roderick Random.

BY D. MURRAY SMITH, A.R.W.S.

Water-Colours by D. Murray Smith, A.R.W.S.

It has been said of his compositions that they show a certain formality in the arrangement which reveals him as the master of his subject and not subservient to it.

That he has a marked predilection for the flat open landscape, where the eye is carried far away into the distance, may be gathered from the reproductions shown here. As an instance of this we cannot take a better example than *The Plain of Worcester from Great Maken* (p. 23), a spacious composition in which the clever suggestion of distance is only surpassed by the fine atmospheric qualities and the masterly treatment of the sky. This drawing is executed in the artist's broadest and most vigorous style, and as a direct transcript from Nature is both stimulating and refreshing. It reveals a power to visualise the original impression of a scene so as to convey the effect of spontaneity. Equally successful is the drawing *Near Christchurch, Hampshire* (p. 25), in which, with a liquid brush and a judicious treatment of light and shade, the artist expresses the charms of a typical English landscape. The painting of the sky and the effect of the heavy clouds upon the foreground and distant hills are worthy of careful

study. This drawing, like the one mentioned above, suggests a feeling of freshness and the open air which will appeal to every lover of the country.

As an example of Mr. Murray Smith's remarkable simplicity of method, *Among the Hampshire Hills*, reproduced in colours, is particularly interesting. Here again the skilful treatment of light and shade plays an important part in the composition. Though not quite so freely handled as the two drawings just mentioned, this work attracts by its subtle harmony of colour and quiet dignity. As a study of cloud-painting alone it is a notable achievement. The solemnity of the scene, intensified by the absence of any human element or habitation, is rendered with strength and simplicity together with commendable restraint. The second drawing reproduced in colours, *Cardiff from the Wenallt*, if hardly so characteristic of the artist's work in water-colour, is interesting on account of its somewhat unusual colour scheme. It is an entirely satisfactory composition and one which cannot fail to arrest the attention. The city in the distance is deftly suggested; while the beautiful tones of the landscape give distinction to the drawing and place it amongst the artist's



"PENARTH HEAD, GLAMORGANSHIRE"

BY D. MURRAY SMITH, A.R.W.S.

(The property of W. R. Le Fanu, Esq.)



© The Property of the Earl of Derby, Esq.

"NEAR CHRISTCHURCH, HAMPSHIRE"
BY D. MURRAY SMITH, ARWS.



"STRAND-ON-THE-GREEN, KEW."

BY D. MURRAY SMITH, A.R.W.S.

most successful achievements. He has visualised the scene with a happy sense of composition and has interpreted it with a simplicity of means which reveals his mastery of the medium.

Another Welsh subject, *Penarth Head, Glamorganshire* (p. 24), is possessed of sober truthfulness. The quiet depth of tone in the middle distance is accentuated by the light on the far-off headland. Here again we must admire the ease with which the artist preserves the effect of spontaneity. The beauty of the tone values, the suggestion of light and air and sense of spaciousness all combine to make a very pleasing and successful composition.

Few subjects round London have in recent days inspired more artists than Strand-on-the-Green, that picturesque row of riverside houses near Kew. Mr. Murray Smith's rendering of the subject, given above, affords him an opportunity of showing that his draughtsmanship is sound, though those who are acquainted with his etchings require no proof of that fact. His drawing of *Strand-on-the-Green* is in every way a delightful work and an interesting record of one of the prettiest spots near London.

Looking at these examples of Mr. Murray

Smith's art, one is convinced of the fact that he is carrying on the best traditions of the English school of water-colour painting. While there is in his work an entire absence of violent colour-effects, such as one finds in the productions of the younger and more aggressive landscapists of to-day, he is essentially a modern who, though ready to learn from the past, is continually looking forward. A sincere love of and reverence for Nature are revealed in his drawings, conveying the impression that he is in complete sympathy with his subject; and it is this spirit which pervades and beautifies his work. In his endeavours to interpret the various manifestations of Nature he realises what Constable meant when he said that "the landscape-painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids." Indeed, his treatment of cloud effects is the dominating feature of many of his most successful drawings, as will be seen from those examples which are reproduced here, and in devoting himself so assiduously to the study of this important phase of landscape-painting he increases the artistic significance of his work.

E. G. HALTON.



CARDIFF FROM THE WENALLT WATCH
COLOUR BY D MURRAY SMITH, ARWS

The Etchings of Robert Spence, R.E.

THE ETCHINGS OF ROBERT SPENCE, R.E.

THE seventeenth century was a stirring and picturesque age in English history; it was a period that has touched the imagination of several of her modern artists, and amongst others it has appealed very closely to Robert Spence, one of the best of living English etchers of genre. A Quaker by ancestry and birth, he not unnaturally has been keenly interested in the sect which sprang up in the middle of the seventeenth century in England. And it is George Fox as the founder of Quakerism, and his doings as related in his Journal, that have attracted Mr. Spence strongly and furnished him with many motives for his plates. Though other subjects have appealed to him from time to time, namely scenes from early Northumbrian history, the Wagnerian musical dramas, and occasionally the modern life of to-day, he has more often returned to his favourite period, the seventeenth-century life of England or Holland. But the doings of George Fox and another famous diarist, Samuel Pepys, of Oliver Cromwell and Isaac Walton, figure mostly amongst the artist's subject-matter for his plates.

The quaint form of lettering which serves as

titles and always accompanies the Fox subjects, is adopted from the seventeenth-century letter-press type of a first edition of Fox's Journal, and thoroughly harmonises with each subject and its treatment as an etching. In all these, and also in the plates relating to Pepys and Cromwell, Mr. Spence's finest qualities as an etcher reveal themselves. They show much imaginative power, they are full of quiet, intimate realism, and have a unique historic sense.

Mr. Spence's life so far has not been eventful. Born in 1871 at Tynemouth, his first etching was done when he was twelve years of age under the guidance of his father, himself a keen amateur etcher. After a course at the Newcastle Art School he entered the Slade School in London in 1892, where he worked for three years under Professor Frederick Brown, and subsequently completed his art-school training in Paris in the studio of Cormon. He had, however, no regular and strict training as an etcher, except the careful study of the work of the great masters of that art. In 1898 he joined the Royal Society of Painter-Etchers, and having gradually advanced in skill and proficiency, he has produced some remarkable plates, which have appeared annually at the Society's exhibitions.

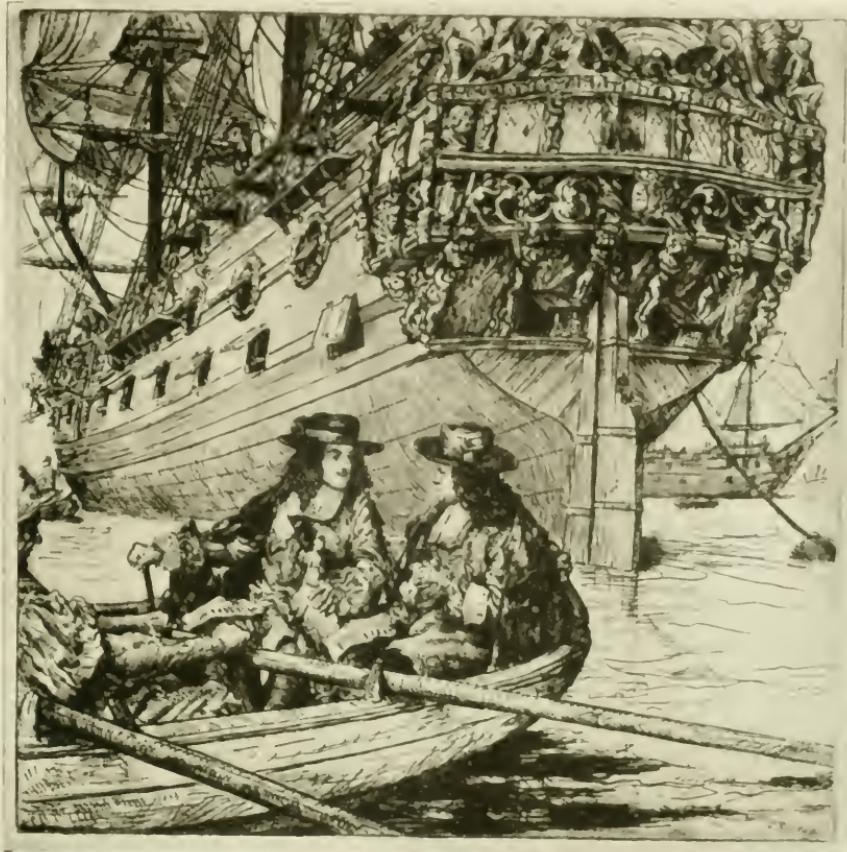
FRANK GIBSON.



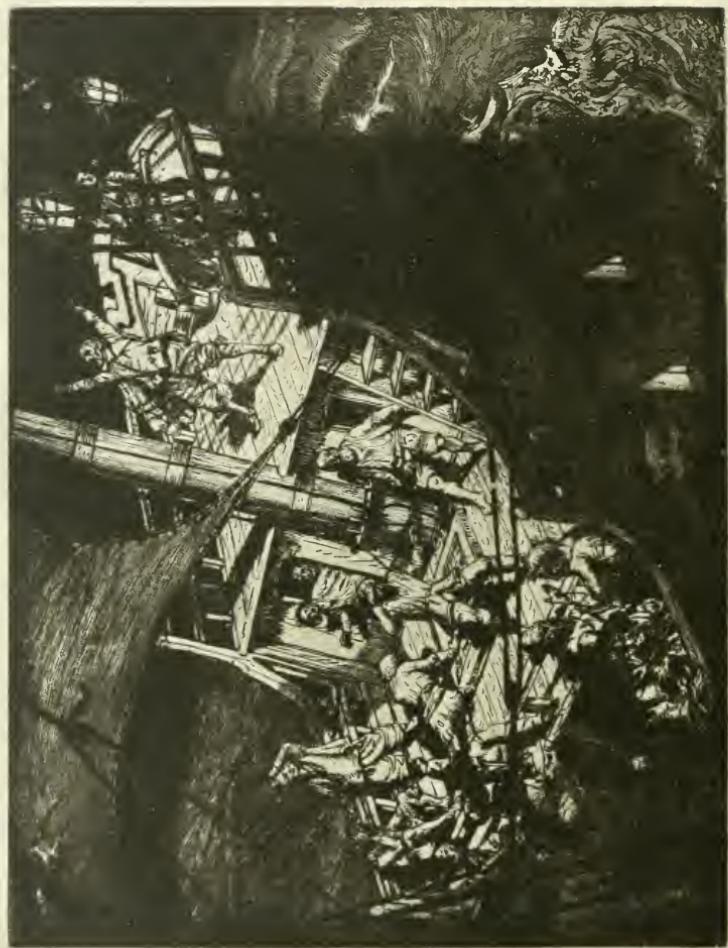
ISAAC WALTON

ETCHING BY ROBERT SPENCE R.E.





KING CHARLES II AND PEPYS
ETCHING BY ROBERT SPENCE RE



"VANDERDECKEN," ETCHING
BY ROBERT SPENCE, R.E.

"THE SALE. ETCHING
BY ROBERT SPENCE, R.E.





Next Morning one, called a Lady, sent for me, who kept a Preacher in her House. I went to her House, but found both her and her Preacher very light and airy. In her Lightness, she came and asked me, if she should cut my Hair? But I was moved to rebuke her, and bid her Cut down the Corruptions in her self. So after I had admonished her to be more grave and sober, I patted away. And afterwards, in her frothy mind she made her Apst, that she came behind me, and Cut off the Curl of my Hair, but she spake falsely. — George Fox his Journal 1627. Retham.



All the Talk and Cry was, that I was to be Hanged. At Night they would bring up
Priests to me, sometimes as late as the Tenth Hour, in the Night; and they would
be exceeding Rude and Divilish. Great Ladies also (as they were called) came
to see the Man, that they said was to die Carlisle Prison, 1653
G Fox his journal.



"THE BEARSKIN" ETCHING
BY ROBERT SPENCE, R.E.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WITH ONE OR TWO EXCEPTIONS, the exhibits in domestic architecture on view at this year's Royal Scottish Academy, held at Edinburgh, were completed works, and few drawings were to be seen. On the left side of the room a large frame contained six photographs of "Stobieside," Drumelog, Lanarkshire, which was carried out from the designs and under the direction of Messrs. Leadbetter, Fairley & Reid, of Edinburgh. The design of the exterior is in keeping with the historical associations of the district. Avondale, where "Stobieside" is situated, is familiar to all who are acquainted with the doings of the Covenanters; and directly to the south of the site is the famous old battlefield of Drumelog. The foundations of the structure have been laid on high ground, at least 800 feet above sea level; and from the upper

windows there are fine views to be obtained of the surrounding undulating, pastoral country, the heather covered moors, and distant hills. In plan the arrangement of the house is somewhat irregular, as a result of the conditions governing the site. The external treatment is indicative of the somewhat severe type of domestic architecture peculiar to Scotland, wherein the effect is dependent as much on the general balance and outline as on the detail, of which latter there is comparatively little. The walls have been finished with harl or rough-casted, the roofs being covered with thick, dark blue slates. For the dressings to windows, doors, dormers, crowsteps, gables, etc., a stone of a greyish-pink hue has been used. As regards the internal treatment, it has generally been carried out in a plain though typical manner; but a more elaborate scheme has been executed in the hall, smoking-room and drawing-room. In the two first-named rooms, the walls have been finished with



STOBIESIDE, DRUMLOG. SMOKING ROOM.

(Phot. Lewis J. L. Birminham)

LEADBETTER, FAIRLEY AND REID, ARCHITECTS.

Recent Designs in Domestic Architecture



STOBIESIDE, DRUMCLOG : ENTRANCE FRONT

LEADBETTER, FAIRLEY AND REID, ARCHITECTS



STOBIESIDE, DRUMCLOG : DRAWING-ROOM

LEADBETTER, FAIRLEY AND REID, ARCHITECTS
(Photo: Lewis, Birmingham)

Recent Designs in Domestic Architecture



HOWBURY, ST. ANDREWS, SCOTLAND

MILLS AND SHEPHERD, F.R.I.B.A., ARCHITECTS

wood panelling up to ceiling height, the detail of the smoking-room showing an excellent rendering of architectural lines, with a neat rectangular-panel above the fireplace. The furniture is in quiet taste, in congruity with the character of the interior.

In close proximity to the above named exhibit, Messrs. Mills & Shepherd, F.R.I.B.A., of Dundee, were represented by a number of photographs of various works. The illustration reproduced here is a view of the exterior of Howbury, St. Andrews, looking towards the entrance angle, and it gives a very good idea of the attractive character of the design. It is of a characteristic English type, the external walls being brick, finished rough cast. The entrance porch is panelled on walls and ceiling in pitch pine, fumed with ammonia, and the floors of the principal public rooms, such as the hall, dining and drawing rooms, are laid with the same wood, also fumed with dark ammonia. The rooms generally have a picture moulding set twenty inches below the ceilings, these being finished white in harmony with the frieze and cornice treatment. Below the frieze the walls have been covered with either a white or grey or tinted cartridge paper.

The view of a dining room reproduced on page 40 is one of a series of three photographs showing

different aspects of the same apartment, exhibited at Edinburgh this year by Mr. William Hunter McNab, F.R.I.B.A., of Glasgow. It forms a new wing added to an existing house, including a new entrance porch, cloak room and lavatory. The house was built on a quickly sloping site, advantage being taken of the rapid fall to obtain a motor house below, the construction of the latter accommodation being the primary reason for the erection of the wing. The new entrance hall was formerly the dining-room, and it now gives access to the new dining room. For the walls a neat, square panelling treatment of Austrian oak (contracted for before the war) has been carried out and reaches to the full height, the wood being left in its natural state without stain or polish of any kind, while above it there is a plain plastered frieze. Occupying a well balanced position in the room is a simply constructed Tudor fireplace of fine white selected Aucheneath stone, with carved mantel supports, the work of Mr. James Young, of Glasgow. A plain kerb completes the design. The floor is of Canadian oak, polished over the entire area. A feature of the room is the ornamental plaster ceiling, with deep cross and side beams, executed by Mr. George P. Bankart of London.



REDLANDS, BEARSDEN : DINING-ROOM

{See page 39}

W. HUNTER MCNAB, F.R.I.B.A., ARCHITECT

STUDIO-TALK.

(*From Our Own Correspondents.*)

LONDON.—The small body of men of taste who, in the closing years of the nineteenth century, had the discrimination to recognize the beauties of the Japanese objects that were then coming over to this country, have now almost all passed away. For the most part they had been educated on the more virile art of China, and this made their appreciation of the "exquisite fastidiousness" of Japanese work the more commendable. Among the latest to leave us may be named Mr. W. C. Alexander and Sir Trevor Lawrence, both of whom formed collections containing objects it would be difficult, if not impossible, to find in Europe nowadays. The national museums will, we believe, be enriched by gifts from each of these, especially the Victoria and Albert. The gift of Sir Trevor Lawrence's family has a two-fold value, artistic and historical. It will be remembered that the great Hamilton Palace Collection included three remarkable pieces that had come down to it through Fonthill and

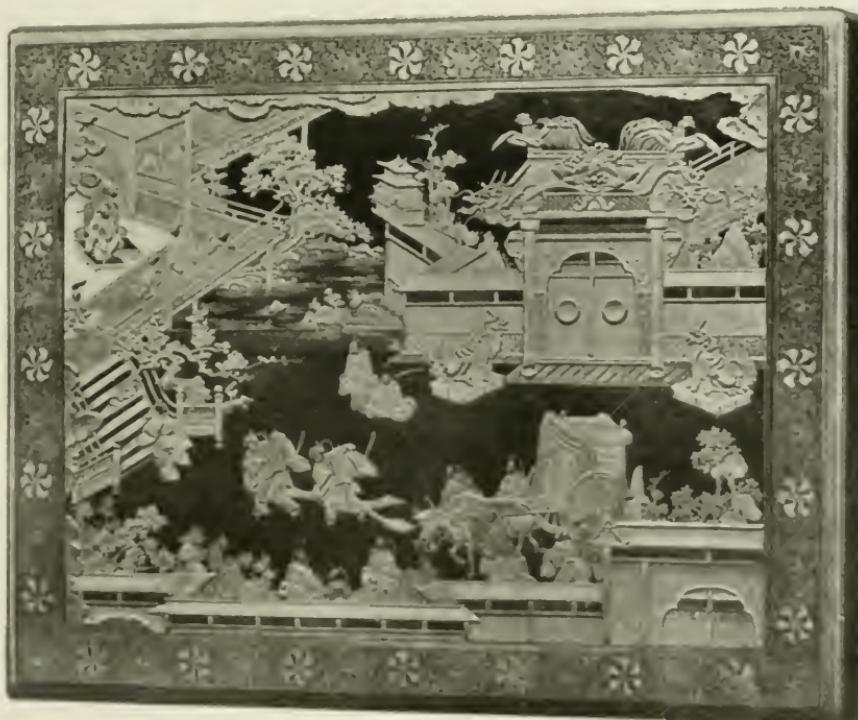
Cardinal Mazarin, namely two chests and a Ryoshi-bunko, or box for papers. One was acquired at the sale for the museum for £772, the other two by Sir Trevor Lawrence. All were decorated with gold and silver lacquer in the same fashion, namely, with Court scenes laid in the Palace at Kyoto, and bordered with designs of flowers and creepers, the decorative materials being gold and silver lacquer of various shades and mother-of-pearl. But the Ryoshi-bunko had this exceptional interest, in that on the interior of the lid is a bold inscription in letters of gold "Marin Uan Diemen." When it was exhibited at the Burlington Fine Arts Club some years ago its date was assigned to 1700, and its place of origin Nagasaki, but there seems little doubt not only that it was made by Royal lacquerers either for the Emperor or Shogun, and presented by one of them to some personage of distinction, this personage being almost certainly Anton Van Diemen, Governor of the Dutch East Indies from 1636 till his death in 1645, whose name has come down to us as the discoverer during his tenure of that office of Van Diemen's Land, and who had a wife Maria by name. It

Studio-Talk

would have been a thousand pities if this remarkable object had been separated from its fellows in the museum, as it assuredly would have been had it accompanied the rest of Sir Trevor Lawrence's collection to the sale which takes place at Christie's next month, for the authorities have now no money to expend on acquisitions.

Our illustration of an illuminated manuscript designed and executed by Miss Jessie Bayes is taken from the opening folios to a very handsome thin volume of twenty five decorated pages in the possession of Mr. T. W. Lamont, of New York. The work is done on vellum and gilded, and the subjects for the lettering are taken from Shakespeare's "Songs," the present illustration being readily recognised as the song of the musicians in Act IV. Scene ii of "The Two Gentlemen

of Verona." The calligraphy is beautifully executed, and the ornamental penwork and figure compositions are entirely appropriate to the design as a whole.



RYOBU BUNKO OR FAX PAPER, FROM THE COLLECTION OF SIR TREVOR LAWRENCE, BEQUEATHED BY HIS FAMILY TO THE VICTORIA AND ALBERT MUSEUM.



PAGES FROM SHAKESPEARE'S "TWO GENTLEMEN OF VERONA"

(In the possession of T. W. Lamont, Esq., New York)

The method pursued by Mr. Edmondo Lucchesi (Brighton) as a wood-engraver was referred to in an article which appeared in our issue of May 1913, when one of his prints was reproduced. We now have pleasure in reproducing a more recent print, in which the decorative feeling characteristic of his work is effectively displayed.

TORONTO.—Canadians interested in art were much elated recently that *De Profundis*, a painting by Horatio Walker, President of the Canadian Art Club, had been sold in New York for 15,000 dollars. It is a canvas seven feet in height, and was purchased by a New York lady, who prefers to remain anonymous, as a gift to the chapel of St. Mary's Church, New York. Though symbolizing a religious idea, it is in a sense realistic, for in certain parts of the



WRITTEN AND ILLUMINATED BY JESSIE BAYES

Province of Quebec such shrines as that depicted by Mr. Walker are frequently seen. The colouring possesses that peculiarly romantic quality which Mr. Walker gives to all his pictures, and to which photographic reproduction fails to do entire justice. The picture attracted much attention at the last exhibition of the National Academy in New York. It is interesting to note that at the University of Toronto Commencement last May, Mr. Walker had conferred on him the honorary degree of LL.D. He is the first Canadian painter to receive such a scholastic recognition. Mr. Walker began his career in Toronto when a mere boy and was almost entirely self-taught, because the opportunities of study in Europe were rendered impossible by his poverty and the independence of spirit which dissuaded him from attempting to secure a wealthy patron.

H. C.



THE ROSE. THE BOSTONIAN.
BY EDMOND DU GUESCHI





(By arrangement of the publishers,
Mr. N. E. Munsey, New York.)

"DE PROFUNDIS." FROM THE
PAINTING BY HORATIO WALKER

ROME.—It would be difficult to imagine anything more sublime, more remote from the fury of war than the Villa Medici. All artists know the old palace with its garb of rose and yellow and its two towers dominating the Eternal City, its sweet fountain beneath the green oaks at the entrance, and its sumptuous salons hung with precious tapestries and abounding with rare works of art. But the incomparable glory of the Villa is to be found in its gardens, wonderful among all the wonders of Rome, with their alleys of clipped box surrounding the babbling fountains, and their groves of oak and laurels in which are concealed the ateliers of the pensionnaires, and its venerable pines soaring solemnly upwards into a sky ablaze with sunshine, their profiles standing out against the verdant masses of the Villa Borghese. It is inexpressibly pleasant up there in the twilight hour, when the declining sun illuminates with unrivalled splendour the Roman panorama. Not a sound is heard save the bell of a neighbouring church; nowhere is the serenity of peace evoked as here.

And yet the war is not far off, for it is the constant preoccupation of all. The ateliers of

the pensionnaires who have been called up for military service are deserted. The painter Albert Besnard dwells there now with his family in mourning (his eldest son was killed in action early in the war), and surrounded by a circle of friends and visitors, among whom the daily communiqués are eagerly discussed, he works without ceasing. In

the studio may be seen three portraits — one of Pope Benedict XV, one of Gabriele d'Annunzio, and one of Cardinal Mercier. All are worthy of remark, but it is the last that claims attention here.



PORTRAIT OF CARDINAL MERCIER

BY ALBERT BESNARD

When the Primate of Belgium came to Rome early this year at the Pope's invitation, an intense feeling of curiosity and sympathy was awakened towards him, and his appearance created a profound impression. Besnard was among those who were anxious to get a glimpse of the indomitable prelate; like everyone he was deeply touched, and his brush enabled him to express his emotion with more eloquence than any. He desired to paint a portrait of Mgr. Mercier which should be at once an act of admiration and of faith. Entirely unfettered in his inspiration, he composed the picture we see here. In the centre stands the Cardinal; on the right through an open window may be seen the flames encircling a Gothic edifice,

Studio-Talk

and on the left with arms outstretched is an enormous Christ, like a gigantic crucifix or a vision. The Cardinal, whose inflexible will is reflected in his features, holds in one hand a sheet of paper and in the other a pen. He has something to record and will record it. It is to be the supreme testimony which shall admit of no denial—the testimony of one who will not be intimidated, of one who has seen. He will speak of Louvain in flames, and the crucifixion of the Belgian people. He will speak of these things because it is his duty.

Among the works executed by Besnard in relation to the war, this one will ever remain a witness to his superb talent and largeness of heart, and

besides its high value as a work of art it will be of inestimable worth as an historic document. If only we might possess it some day in reconquered Brussels!

JULES DESTRIE.

MOSCOW.—In modern Russian art the graphic arts have hitherto occupied a somewhat subordinate place, and the number of those who practise and patronise them is also still rather meagre. This is especially true of Moscow, while in Petrograd the Imperial Academy has in this direction maintained the earlier traditions, so that the architectural beauties of the capital on the Neva have been perpetuated in various graphic mediums, notably—to mention only two instances—the fine



"THE KREMLIN, MOSCOW"

ETCHING BY L. NIVINSKI



GOLD AND OPAL NECKLACE: "OF THE SEA"
DESIGNED AND EXECUTED BY GRACE HAZEN



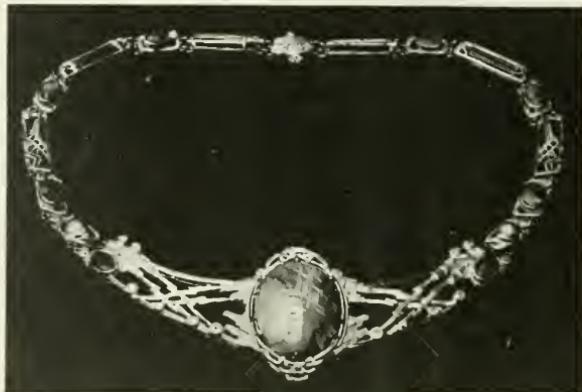
RING SET WITH MEXICAN OPAL.
DESIGNED AND EXECUTED BY
GRACE HAZEN

and wholly individual woodcuts of Mme. Lebedeva-Ostroumova and the effective etchings of A. Fomin, against which picturesque Moscow has nothing of equal value to set. In recent years we have had only the linoleographs of I. Pavlov—interesting bits of old Moscow—but these are not of great artistic worth. One of the first attempts to reproduce views of Moscow in the noble technique of etching is the plate of I. Nivinski, representing a portion of the Kremlin panorama, of which an illustration is here given. Nivinski is one of the younger generation of Moscow painters, and as an etcher also he has by his mature technique attracted attention. Besides figure compositions he has hitherto only shown Italian views, and it is to be hoped that his first and completely

successful endeavour to fix the picturesque charms of Moscow on the copperplate may be the prelude to a whole series of such prints.

P. E.

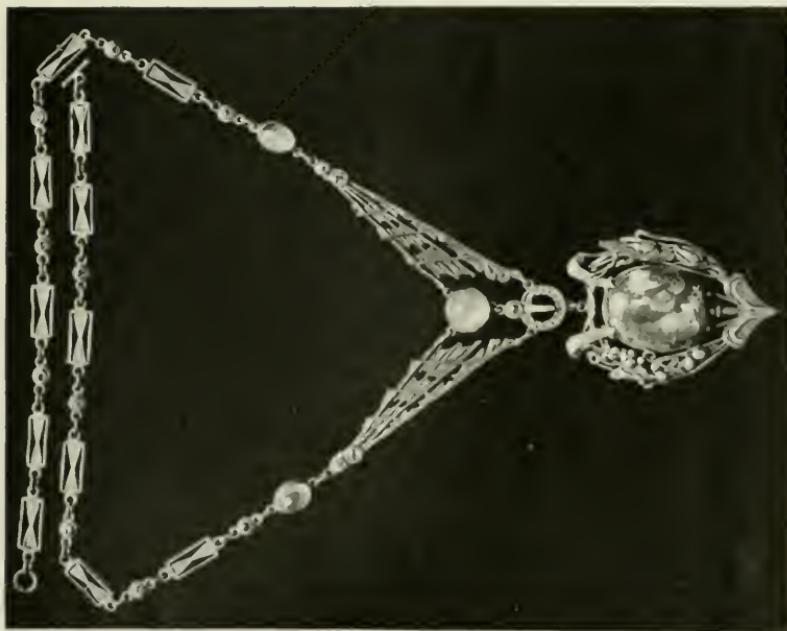
NEW YORK.—Miss Grace Hazen, examples of whose work are here reproduced, is one of the acknowledged leaders in craftsmanship in the United



NECKLACE SET WITH OPALS AND DIAMONDS AND RED ENAMEL.
"THE SPIRIT OF 1915"
DESIGNED AND EXECUTED BY GRACE HAZEN



COLLAR: "THE SPIRIT OF YOUTH," JADE AND PEARLS
DESIGNED AND EXECUTED BY GRACE HAZEN



NECKLACE AND PENDANT: "LATENT POWERS"
DESIGNED AND EXECUTED BY GRACE HAZEN



"GATHERING OF SEVEN SAGES ON KOZAN"

WOOD SCULPTURE BY MORI-HOSEI

and quite original. The colour combinations are subtle and beautiful, and the technique is in all cases excellent.

Most examples of her jewellery express a definite idea through the medium of precious metals and gems. The motifs are suggested by nature and life, bearing a symbolism which, if not obvious, lends charm and interest to the whole. The necklace with the title *The Spirit of 1915* suggests war and peace, with the ultimate federation of nations. The collar called *The Spirit of Youth* (p. 49) is symbolical of revelation and progress, a happy use being made of appropriate accessories, as is invariably the case with her creations. Miss Hazen's jewellery has been exhibited in the Boston Museum of Fine Arts, the Chicago Art Institute and other places. It gained recognition for the artist at the Panama-Pacific Exposition, and has contributed to the interest of many important exhibitions throughout America.

A. V.

TOKYO.—Art exhibitions have come to be the fashion in Japan. Different societies of artists hold their annual or bi-annual exhibitions, and painters and sculptors, either in small groups or individually, show their works at public exhibitions. The lack of a suitable place for such displays is sadly felt, but the more important of them are held at Takenodai, one of the buildings in Uyeno Park left from an exposition held there some years ago. The building is by no means intended to be permanent, but it has answered the purpose for several years past. Further, it is spacious enough to be subdivided into four sections for different art exhibitions in the spring, and to be used in its entirety for the Annual Art Exhibition under the auspices of the Department of Education in the fall. Uyeno Park is a splendid location for art displays; it is famous for its cherry blossoms and lotus pond, for the deep mystic tone of the temple bell of the Kaneiji, and for the beautiful trees that shade the

Imperial Household Museum, the Tokyo School of Fine Arts, the Academy of Music, and the old Buddhist temples which have survived the feudal system of Japan.

The Nihon Bijutsu Kyokai (Art Association of Japan) has a building of its own in the same park, and recently held its fifty-fourth bi annual exhibition there, which, being the spring exhibition, was restricted mainly to applied art. But there were some good examples of wood sculpture. Mori-Hosei showed his masterly technique in his latest work called *The Gathering of Seven Sages on Kozan*, a set of four groups in wood, illustrating a Chinese classic story of an historic gathering of famous old sages at the mountain recess of Haku-rakuten, a great Chinese poet, and the same artist's *Ougungi* has been much admired. Yoshida-Homei showed a group in wood of a boy carelessly mounted on a wild bull. Maeda-Shoun's *Listening to a Master Musician*—the figure of an old man listening to the music of his sweet remembrances—, Matsuo-Choshun's *Saint Nichiren*, Yamamoto-Zuiun's *Parting of the Stars*, Kato-Kejun's *Out in the Field*, and *Twittering Birds* by Nakatani-Ganko,

were also interesting examples of wood sculpture. Among the exhibits in metal work there were excellent examples of chasing and inlay of gold, silver and other metals on *shibu-ichi* by Kagawa-Katsuhiro and also by Okazaki-Sessei. Asahi-Gyokuzan showed marvellous skill in inlaying naturally coloured wood, gold, mother-of-pearl and coral on soft *kiri* (Paulownia) wood in a design of red and white plums, and a bird on a gingko tree. Fine ceramic work was exhibited by Seifu-Yohei, Yabu-Meizan, Miyagawa-Kozan, and Miura-Chikusen. Embroidered screens by Iida-Shinhichi and by Nishimura-Sobei attracted considerable attention.

At this exhibition considerable space was devoted to an interesting collection of work by Prince Fumi, an aristocratic connoisseur who followed the Sekishu style of *cha-no-yu*. The collection consisted of paintings, *sho* (chirography), and accessories for the *cha-no-yu*, commonly known as the tea ceremony though in fact it is an institution or "a cult founded upon the adoration of the beautiful among the sordid facts of every-day existence." There were many things which seemed to betray the acme of *cha-no-yu*, which is inseparable from the Zen philosophy. In this connection attention may be called to two kakemono found in the collection, one of which had a *san*. *San* is either a poem or words generally written either on the side or on the upper part of the kakemono to supplement or emphasize the sentiments expressed by the drawing or to comment on it. The artist who paints the picture may himself add a *san* to his picture or get a poet to write one on it. The *san* in this case was written by the prince and I took it to mean:

A heavy snow, and no footprints to mark the path,
Even so our thoughts may vanish with no trace behind.

These words in thirty-one syllables were written in an artistic hand in two vertical lines on the right hand side of the kakemono near the edge, leaving more than two-thirds of the paper blank. At the first glance, the kakemono seemed unfinished. But the two lines explained it—the blank space, apparently neglected, was intended to be filled in by the imagination of the spectator. The other kakemono had for a *san* a *hokku*, an abbreviated form of a poem in seventeen syllables, which may roughly be translated—

All white,
But black is the Daruma
On snowy mtns.

(It is customary for Japanese children to mould with snow a conventionalised form of Daruma, the



"OUGUNGI" WOODBLOCK PRINT BY MORI HOSEI

REVIEWS AND
NOTICES.



"AN AVENUE OF TREES"

BY WADA-EISAKU

founder of the Zen sect of Buddhism, and stick in two pieces of black charcoal for his eyes.) The kakemono had, in place of a drawing, simply two black dots with a little space between. Around these black dots each observer is to visualise a form of Daruma in snow. Only the essentials were given with a sufficient suggestion in seventeen syllables to stir up one's recollections and imagination to complete the kakemono. These two kakemono, among others, suggested that indescribable something which is so essential for *cha-no-vu*.

Wada-Eisaku, one of the recognised masters of oil-painting in Japan, held at the galleries of Mitsukoshi an individual exhibition of his paintings on two subjects: Fuji Mountain and roses, among the best being *An Avenue of Trees*, showing Fuji as seen from Yoshida-guchi, *Fuji from Miho*, and *Fuji in the Morning* viewed from Lake Kawaguchi. Later, at the same galleries were exhibited oil paintings by four noted artists: Ishikawa-Toraji, Nakazawa Hiro-mitsu, Nakagawa-Hachiro, and Yasuda-Minoru.

HARADA-JIRO.

Hajji Murat. By COUNT LEO TOLSTOI. Illustrated by E. E. Lanceray. (Petrograd: Golike and Wilborg.) This posthumous work of Leo Tolstoi, and at the same time his last purely literary creation, has in these turbulent times aroused considerable interest in view of the military operations in the Caucasus, recalling as it does the long struggle which the Russians in years gone by waged with the Mohammedan mountain races before the country was subdued. Tolstoi as a young officer personally took part

in this campaign, which was not lacking in events of a romantic character, and at the end of his long career as an author a highly dramatic episode of these early years afforded him a motive for a masterly piece of narrative in which the contrasts between European and Oriental culture come into prominence. These contrasts, along with the picturesque figures and costumes and the imposing landscape background, also provide the illustrator with a fruitful source of inspiration, and the firm of Golike and Wilborg, well known



"FUJI IN THE MORNING"

BY WADA-EISAKU

Reviews and Notices



ILLUSTRATION TO COUNT LEO TOLSTOY'S "HADJI MURAT"
BY E. E. LANCERAY

for the excellence of their reproductions, have done well to include the volume in their series of illustrated *éditions de luxe* of masterpieces of Russian literature. The work of illustrating this fine edition was assigned to Eugene Lanceray, who when he made his first appearance in the magazine "Mir Iskustva" was greeted as a highly gifted draughtsman and since then has accomplished much talented work in this field. He has approached his task in an earnest and sympathetic spirit and discharged it in most happy fashion, a special journey to the Caucasus and investigation of historic and iconographic sources helping materially to that end. A series of larger compositions are reproduced *hors texte* in colours or collotype, among them being some of considerable independent interest as *genre* pictures. In addition there are a number of little scenes, typical figures, portraits and landscape motives inserted by way of ornament, tailpieces etc., often giving much charm to the text. The volume is certainly one of the best examples of illustrated literature that have appeared in Russia latterly.

Stitches from Western Embroideries. By LOUIS F. PESEL. (Bradford Percy Lund and Co.) 12s. 6d. net.—This is the third portfolio which the author has devoted to the various classes of stitches used in Embroidery, and like the previous ones, already reviewed in these columns, it is thoroughly practical and as such valuable to the needle worker. It contains examples of Spanish and Portuguese work and some from Moroccan, Algerian and Hispano-Moresque specimens.

Drawing and Design for Craftsmen. By R. S. BOWERS. (London: Cassell and Company.) 6s. net.—This volume forms part of Cassell's Handcraft Library, a new series designed to give practical, up-to-date instruction in various arts and crafts, and a prominent feature of the series is the lavish use of illustrations. In the present volume there are nearly 800, while in one on "Furniture Making," which bears the name of the same author, this number is greatly exceeded. The scope of this book on Drawing and Design is almost encyclopaedic, embracing as it does freehand, plane geometric and scale drawing, perspective, brushwork, lettering, landscape and figure drawing, sketching in various mediums, and multitudinous applications of drawing to design. Though each phase of the subject is necessarily dealt with somewhat summarily, the author has been at some pains to embody all that is essential, and his text abounds with practical hints and suggestions which should prove very helpful to the student. In the illustrations the work of many artists besides the author himself is represented.



ILLUSTRATION TO COUNT LEO TOLSTOY'S "HADJI MURAT"
BY E. E. LANCERAY

THE LAY FIGURE: ON THE ART OF CALLIGRAPHY.

"I often wonder whether there is any connection between the present-day slovenliness in drawing and the illegibility of modern handwriting," said the Art Critic. "It is rather curious that the two things should co-exist if they have nothing to do with one another."

"Is it so curious?" asked the Man with the Red Tie. "Are not both these things merely symptomatic of the general slovenliness which has grown into all our doings during the last few years? We do not take the trouble to do our work properly; that is what seems to me to be the matter."

"But surely you do not think that modern drawing has degenerated," cried the Young Painter. "It has freed itself from the academic tradition—that I will thankfully admit—but I cannot see that it has become slovenly."

"Perhaps the academic tradition was not such a bad thing after all," remarked the Critic. "It lapsed into a convention, no doubt; but when it was intelligently applied it encouraged a certain thoroughness of accomplishment which was worth cultivating, and it developed valuable precision of statement and a desirable quality of style. What have we got in its place?"

"Why, we have more freedom, more individuality, more flexibility, and more vitality," declared the Young Painter; "and our drawings now express our convictions. We draw as we feel, not as obsolete rules and prescriptions tell us we ought to draw."

"And we write as we feel, I suppose, not as the rules of calligraphy tell us we ought to write," laughed the Man with the Red Tie. "There may be a definite connection between the two things after all."

"I believe there is," agreed the Critic. "I am sure that the man who writes a hopeless hand would argue about it just as our friend here does about his drawing. He would say that his untidy scrawl had more individuality and more vitality than the fluent, delicate handwriting of the older exponents of penmanship. He would declare that he writes as he feels—he would hardly have the impudence to suggest that he had been taught to write in that way."

"Are you applying the term 'untidy scrawl' to modern drawing as well as modern writing?" demanded the Young Painter. "If so, I consider you are speaking very offensively. And I cannot

admit for a moment that there is any relation between the two."

"The relation, I fancy, is closer than you think," replied the Critic. "You know of course that in Greek the same word is used to express writing and drawing, and in fact writing is a species of drawing, so that when a child is learning to write it is also learning to draw. Good handwriting has, indeed, many claims to be counted among the arts, and it is, I believe, the foundation upon which fine draughtsmanship is based. This is fully recognised in Eastern countries, where very great stress is laid upon the value of handwriting in the general scheme of education and especially as a means of training the hand and of giving that delicacy and flexibility of touch which above all the draughtsman requires if he is to do his work properly. If you write carelessly or clumsily your drawing is very likely to be careless and clumsy too."

"I suppose you would like me to buy a copy-book and start on pothooks and hangers once again," sneered the Young Painter.

"Your letters would be a great deal easier to read if you did, I am quite sure," chuckled the Man with the Red Tie.

"And your drawings would gain something which, to speak quite frankly, I feel they often lack—precision and significance of form," said the Critic. "The man who had learned to write beautifully would have acquired a command of line which would be of infinite value to him as a draughtsman, he would have cultivated a decorative sense which would be immensely helpful to him as a designer, and he would have developed a taste which would improve the quality of his art. His copy-book would do a very great deal to eradicate any tendency to slovenliness that there might be in him."

"But at that rate, if we all learned to write alike we should all learn to draw alike, and what would then become of the artist's personality?" protested the Young Painter.

"No, that is a fallacy," asserted the Critic. "In striving for the aesthetic quality of good handwriting there need be no surrender of individuality of treatment, and in considering the utilitarian necessity of legibility grace of arrangement should not be overlooked. I do not want everyone to write alike, but I want everyone to write as beautifully as he can, whether he means to follow the profession of art or not. Is there anything unreasonable in that?"

THE LAY FIGURE.

The Paintings of Lucien Pissarro

SOME NOTES ON THE PAINTINGS OF LUCIEN PISSARRO. BY J. B. MANSON.

LUCIEN PISSARRO, better than any other painter, illustrates the force of Carlyle's dictum that "the poet can never have far to seek for a subject: the elements of his art are in him and around him on every hand; for him the Ideal world is not remote from the Actual, but under it and within it—nay, he is a poet precisely because he can discern it there." This faculty of finding, in the beauty of everyday life, material for the exercise of their art was a characteristic, from the beginning, of the Impressionist school of painters. The general tendency to underrate this power is due to the fact that it is so seldom realised that a painter expresses his vision through the medium of form, colour, line, tone, etc., and that these qualities may be manifested in a back street of London with as interesting character and with as profound signifi-

cance as under the limpidity of a Venetian sky or in the mystery of an Alpine gorge. It is all a matter of relationship.

With the original group of French Impressionists Lucien Pissarro was intimately connected. His father, Camille Pissarro, was the most subtle and most sensitive artist of the group. His delicate perception and exquisite feeling have not inherent in them the power of attracting attention on the walls of exhibitions, which are places, at best, for the display of violence. So his work, by reason of its incomparable qualities, has been long in winning full appreciation. These qualities his son has inherited and developed in his own personal way.

Camille Pissarro had a passion for Nature which amounted almost to pagan worship. His son has the same love of Nature, modified by a certain intellectual quality. And his point of view is different. It is this love of Nature which is at once his strength and his weakness.



"THE RIDGES, BROOME"

LX, NO. 238—DECEMBER 1916

BY LUCIEN PISSARRO

The Paintings of Lucien Pissarro

The criticism has been made, in connection with Impressionist painting, that a transcript of Nature, however true it may be, does not satisfy the claims of Art, but such a criticism seems to be based on a misconception of the nature of Art; for a work of art may be a transcript of Nature in the sense that the painter has found all he wants in a natural scene as it stands. The quality of his painting, as a work of art, depends on what the painter has got out of his subject and what he has given to it; in short, the essence of the thing is the feeling displayed in the artist's work. The failure of a picture to be a work of art is not due to its subject, whether that be a transcript of Nature or the most ingenious arrangement of it: it is due to lack of feeling or inability to express feeling. Pissarro's paintings are not only works of art but intimate personal documents which form a sort of autobiography in paint; for always they represent states of feeling, however much they, for a multitude of reasons, may vary.

A complete appreciation of Lucien Pissarro's

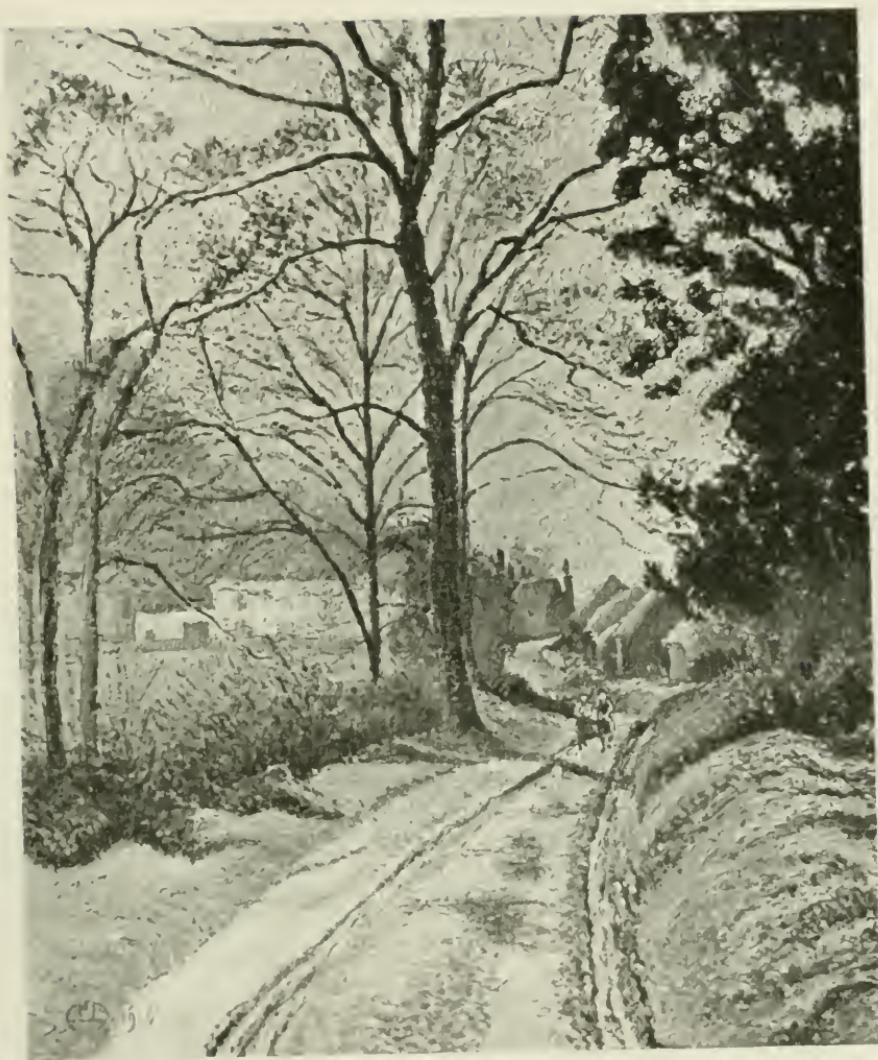
work would involve, inevitably, an examination of the principles of Impressionism and some notice of the practice of them in England—a movement which owes so much to Pissarro's influence and example. Impressionism, were it only in the direction of colour, has permeated the more vital part of modern art expression. Even those sections which cannot be said to be essentially Impressionist in character owe much to its influence, particularly in regard to the artist's relations to Nature.

To the general public and to the picture-mongers of Burlington House the name of Pissarro is naturally not familiar, and would be anathema if it were. Official art is a contradiction in terms, and Pissarro has avoided rather than sought popularity, for popularity has nothing to do with Art except as a measure of its badness. A lack of appreciation of Pissarro's work exists, it is true, among some people of notable taste and intelligence; this, however, is not a remarkable phenomenon in the history of Art. It is due



"THE HAYSTACK, FISHPOND, DORSET"

BY LUCIEN PISSARRO



"CROCKHURST LANE,
COLD HARBOUR," BY
LUCIEN PISSARRO

The Paintings of Lucien Pissarro

partly to misunderstanding but may be better accounted for by the fact that his uncompromising search for truth and the clear, logical statement of it result often in the ignoring of time-honoured shibboleths and an unlikeness to those conventional notions of what a picture should look like which seem to be ingrained in the English character. Clear statement, too, it would astonishingly appear, is held to be incompatible with the romantic in art, whatever that may be. Vagueness in literature whereby the meaning is obscured would indubitably be condemned, but in the art of painting it is apparently held to be a virtue. Even the term Impressionism is so little understood as to indicate, in many cases, something blurred, formless, and without decision. Nothing, however, could be more opposed to Pissarro's work or to the principles of Impressionism, the method of which is based on a careful analysis of colour values, a practice which holds no place for the charlatan.

There are logic and significance in all Pissarro's

work. Had it nothing more than this a Pissarro painting might be admirable enough, yet fail as a work of art. But these characteristic qualities, while on very rare occasions failing to support a nobler edifice, form merely the basic quality of all his work, on which have been erected what are some of the most delightful lyrical paintings in modern art. There have been, it is contended, moments when his conscience—his love of the literal truth—has made a coward of him in the matter of composition. It may be that a reverence for Nature and a determination to take it as it stands have, in uninspired moments, prevented the transplantation of a tree or the removal of a mountain when such an act of artistic gardening would have improved his picture. Possibly a detestation of academic rules may result in the production of an unfamiliar composition and provoke such annoyance as was caused by Degas when he had the audacity to permit a falling curtain to cut off the heads of his ballet girls and show only their feet.



"SEA VIEW, FISHPOND"



VIEW FROM THE HILL FISHION
PAINTED BY LUCIEN PISSARRO

The Paintings of Lucien Pissarro



"HIGH VIEW, FISHPOND"

BY LUCIEN PISSARRO

Minds which are limited by strict rules must expect to be annoyed at times. A painting on a limited space involves certain conditions of design. A composition must be self-contained, but these rules exist in the artist's own mind and are part of his personality. Inadequacy of composition has been alleged against Impressionist painters as a whole, and Pissarro has not been exempt from this. Design is expressed by colour as much, if not so obviously, as by line and mass.

When Lucien Pissarro first worked in England in 1880 he was thoroughly imbued with the spirit of what may be called lyrical Impressionism. Probably no other painter ever had so strict a training in the study of colour values—a study which still absorbs him. He had practised *pointillism* for the sake of studying the most subtle gradation and variety of natural colour effect. Those early paintings have a depth of colour and a realisation of atmospheric effect which are unrivalled. The handling is sometimes minute.

The pictures are built up tone by tone with an effect of breadth, and are radiant with colour, light and atmosphere. The knowledge acquired in these studies was invaluable. It gave him that sureness of analysis, that exactitude in the matter of colour values, which never fails him even in the moments when he is most instinctive and subconscious and no painter is more subconscious in his work. To work freely in this way an artist must be completely master of his method. A well-trained mind stored with the results of years of study prompts the hand to the immediate expression on paper or canvas of the artist's feeling and ideas. It is this intimate co-ordination of hand and mind which gives to Pissarro's work a distinctively personal feeling. In regard to this faculty an ingenuous critic has said that Pissarro's pictures have something of that quality which one sees in the work of children—the power sincerely, simply, subconsciously to express the essential character of things. It is a rare gift, one which

The Paintings of Lucien Pissarro

cannot be cultivated, undreamed of in the philosophy of those who paint with one eye on the public taste and are concerned, at the moment of working, chiefly with how Turner saw or what Constable did. This expression of a simple and sincere mind (how rare in these days of Vorticism and other depravities!) which appears so naive has nothing in common with that self-conscious naïveté (save the mark!) introduced by Mr. Roger Fry under the generic title of Post-Impressionism and practised to-day by so many smart young men who try to draw like children and succeed only in painting like navvies.

Pissarro's method is admirably adapted to the realisation of his vision. In fact it is moulded and developed by his ideas: it has grown according to his needs and is still growing. The relationship of the technique to the idea (though these things are truly inseparable) is of paramount importance. Certain ideas can only be expressed by a certain technique, for the expression and the idea are one. The cultivation of a special method for its own sake—the vice of later modern art—is a symptom of decadence.

In 1893 Pissarro had settled in Epping to the painting of landscapes and trees. It was a period of simple joy in Nature, of delight in the varying effects of light and atmosphere whether suffused with sunlight or refracted by morning mists. These pictures have that quality of *intimité* which is characteristic of Impressionist painting. A typical painting of this period, *The Garden Gate* (1894) possesses the qualities of great art. Its ingredients are of the simplest—the garden path, the white gate, and the trees beyond bathed in the sunlight. It is a song of the morning in which truth and beauty are one. This picture was only one of many. *The Yellow Tree* (1894) and *An Essex Hall*

of the following year were poems in colour, and there were others too numerous to be named here.

The gradual development of his work has led, through a closer and more compact organisation of colour values, to the expression of greater solidity and a more marked definition of planes, possibly with less saturation. It has become more intellectual. It is impossible here to trace Pissarro's development through all its stages. The pattern or composition is, in his work, an integral part of the colour and depends upon it, but the subtlety of his colour-expression practically defies reproduction.

Nor has it been possible, in these brief notes, to consider his work as a wood-engraver and designer. The "Ergny Press," for which he designed the type and where he prints his beautiful books, is famous in both hemispheres. His work in that direction would demonstrate his incomparable taste in a manner which would reveal him as an artist and creator of the first rank.



"ROWEMOUNT, COLD HARBOUR"

BY LUCIEN PISSARRO



"EDEN VALLEY, BROUH"
BY LUCIEN PISSARRO

The Arts and Crafts Exhibition

ARTS AND CRAFTS AT THE ROYAL ACADEMY. (First Article.)

THAT the eleventh exhibition of the Arts and Crafts Society is held at Burlington House is a matter for congratulation not only to the Society which obtains gratuitously the use of the finest galleries in London, but to the Royal Academy whose generous action may pave the way to a

taste is low, and it is true also—I have it on the repeated assurance of apologetic vendors—that with us the ugliest objects have the largest market. Nevertheless the amount of good artistic production in connection with industry (I purposely speak of this first) has grown in an extraordinary degree within the last score or so of years, and through the initiative, mind, of a mere handful of enthusiastic and highly gifted men. In a proportionate degree also has the number increased of those who accept and desire it, and this growth has been steady and organic, and is of the best augury. Now the increase in the number of those who desire good work and the concurrent development of their critical sensitiveness in matters of taste stimulate in their turn the energies and sustain the upward efforts of the producers; and thus through action and reaction a condition of things shall be slowly and surely evolved which shall more nearly approach that general level of artistic culture and artistic production so anxiously desired by us all. It is in the hastening of this desired result that we invoke, not your sympathy alone, but your patient, strenuous aid."



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)

greater unity of effort among artists in the near future. The suggestion that the Arts and Crafts Society should be allowed the use of the Academy galleries was originally made as far back as 1888 at the first Congress, held at Liverpool, of the National Association for the Advancement of Art and its application to Industry. The Liverpool meeting was held in December, and as the first exhibition of the Arts and Crafts Society had been opened a few weeks earlier at the New Gallery, Leighton as President of the Congress referred to it in his opening address, and admitted that the men by whom it was promoted had already done much to improve and elevate the taste of the community.

"It is true," said Leighton, "that certain specific attributes are, or seem to be, feeble in our race; it is true, too true, that the general standard of



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY R. JOYCE (PILKINGTONS)



ALTAR FOR A MEMORIAL
CHAPEL. BY JESSIE BAYES

The Arts and Crafts Exhibition



LANCASTRIAN LUSTRE VASE.
DESIGNED AND PAINTED BY G. M. FORSYTH
(PILKINGTONS)

Leighton's appreciative comments were gratifying, as may be imagined, to the members of the newly founded Arts and Crafts Society, who attended the Liverpool Congress in considerable numbers. Four of them, Walter Crane, William Morris, Lewis F. Day and Mr. Cobden-Sanderson, read papers at the Congress, and the President of the Arts and Crafts Society acknowledged—perhaps with a shade of cynicism—the gracious things that had been said of the work of himself and his fellows. Crane's address to the Congress on the Applied Arts included some criticisms on the tendencies of the teaching of Burlington House, and he followed these by thanking Leighton for "at least the verbal recognition" extended to the arts and crafts of design and the claim of those who work in them to the title of artist.

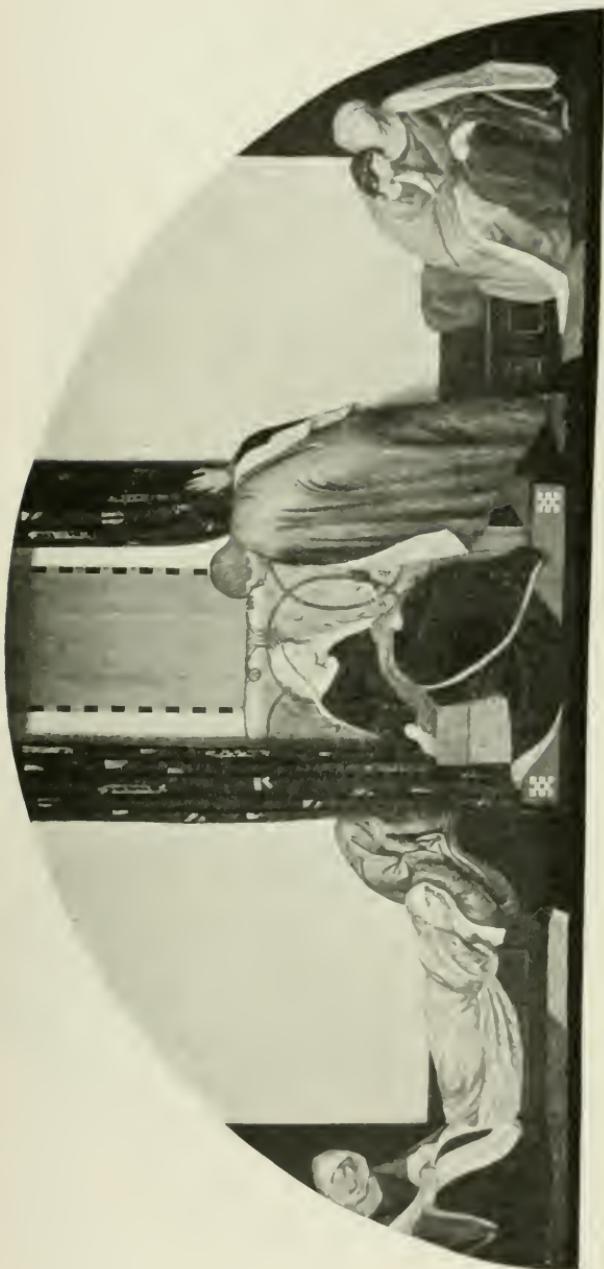
"It may seem," he added, "that I have been saying hard things of the Royal Academy. Well, here is a splendid opportunity of proving the reality of its new grand enthusiasm for the arts and crafts. Why not lend the noble galleries at Burlington House to the Society I represent, for the Exhibition of Arts and Crafts we are going to hold again next autumn? I throw out this as a suggestion."

Crane knew well enough that his suggestion would not be adopted, or for a moment considered seriously, for it was unthinkable at that time that the exclusive and all-powerful Academy would lend its galleries for an exhibition of the work of another Society—a Society, too, whose aims and ambitions were not in agreement with those of the majority of the Academy's members. But Crane's proposal, extravagant as it seemed twenty-eight years ago, was never entirely lost sight of, and the idea of its adoption in some form has been revived more



LANCASTRIAN LUSTRE VASE. DESIGNED BY WALTER CRANE,
PAINTED BY W. S. MYCOCK (PILKINGTONS)

"THE AWAKENING."
MURAL DECORATION BY
R. ANNING BELL, A.R.A.



The Arts and Crafts Exhibition



LANCASTRIAN LUSTRE PLAQUE. DESIGNED BY WALTER CRANE.
PAINTED BY C. CUNDALL (PILKINGTONS)

than once, most definitely seven years ago before the exhibition of the Arts and Crafts Society held in 1910. In each case it was opposed successfully, but this year what had hitherto been impossible was accomplished easily. It so happens that on the present Council of the Royal Academy there is a majority of men of advanced views, and in a conversation between one of these and Mr. Henry Wilson, who has succeeded Walter Crane as President of the Arts and Crafts Society, the question was raised of holding an exhibition at Burlington House.

The Academician suggested that Mr. Wilson should approach Sir Edward Poynter on the subject, and accordingly a meeting between the two Presidents was arranged. Sir Edward, a painter intensely interested in decorative art and its application, and possessed of far broader views on art generally than his critics credit him with, fell in at once with Mr. Wilson's

scheme, which was soon after accepted by the Royal Academy Council, and its acceptance ratified, though not without some slight opposition, by the General Assembly.

Mr. Wilson's plan for the exhibition is larger and bolder than anything that has been carried out before. In none of the preceding exhibitions was there any general scheme. The exhibits were arranged to the best advantage in the galleries and the whole was a collection of contributions by individual workers, of great interest occasionally but with no more cohesion or combination of effort than is to be seen at an exhibition of the Royal Academy or the New English Art Club. Mr. Wilson's idea is to show the individual contributions as usual, and in addition to remodel the Academy galleries by building up inside them a great scheme of planning and decoration

in which the united efforts of the architect, painter, and sculptor are displayed.

It is a fine idea, and Mr. Wilson, who is himself responsible for the architectural arrangement and much of the decoration, has received the loyal support and active assistance of numbers of artists, some of whom must have devoted months of

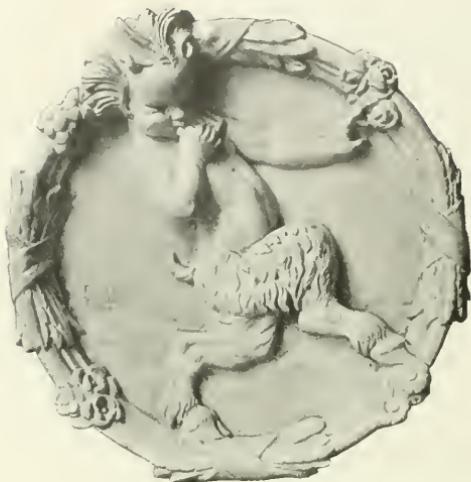


LANCASTRIAN ROSE BOWL. DESIGNED BY WALTER CRANE.
PAINTED BY W. S. MYCOCK (PILKINGTONS)



"THE ARTS" MURAL DECORATION BY
MAURICE GRIFFENHAGEN, A.R.A.

The Arts and Crafts Exhibition



"PIPING FAUN."

LEAD ROUNDEL BY PHOEBE STABLER

work to this object. The greatest effort has been made in the decoration of the Third Gallery, the large room in which the annual banquets of the Royal Academy are held in times of peace. This gallery has been so transformed as to be unrecognisable, for even the roof is concealed by a velarium. It is now a civic hall, elaborately decorated, with the walls divided on either side into four bays, each of which contains a large wall

painting. The piers between the bays are adorned with low reliefs of mythological subjects by Mr. Gilbert Bates simply modelled and touched with gold, which keep their places perfectly in the general scheme. The paintings in the eight bays, some of which are of a patriotic character, are by Mr. F. E. Jackson, Mr. H. Payne, Mr. C. M. Gere, Mr. J. E. Southall, Mr. Harold Speed,



GARDEN FIGURE IN LEAD
BY PHOEBE STABLER



BIRD BATH IN LEAD

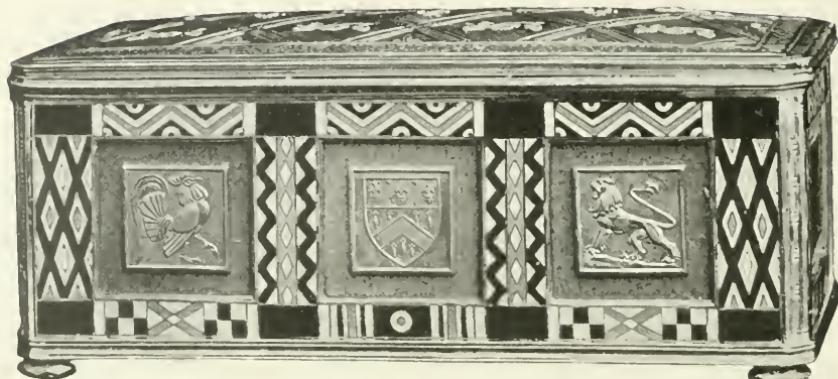
BY PHOEBE STABLER

Mr. Walter Bayes, Mr. Sydney Lee, and Mr. Gerald Moira.

The Fourth Gallery is devoted chiefly to the exhibition of examples of various arts and industries, but it also contains several small rooms decorated and furnished by different artists and craftsmen. There are more of these small rooms too in the Fifth Gallery including one furnished by Miss May Morris, and another by the Women's Guild of Art. In the same Gallery are many examples of lettering, printing and illumination. In the Sixth Gallery is Mr. Augustus John's huge painting of *Galway Peasants*, in an alcove



CLOISONNÉ ENAMELS—PLAQUETTE BY
HAROLD STABLER; MEDALLIONS BY
HAROLD AND PHOEBE STABLER



CASKET IN GOLD, SILVER AND ENAMELS

(Presented by the Fishmongers' Company to Field-Marshal Viscount French)

BY HAROLD STABLER

the whole width of the wall; and in the Lecture Room are pictures on a similar scale symbolising the Arts and Crafts by Mr. Charles Sims, R.A., and Mr. Maurice Greiffenhagen, A.R.A. Smaller, but still large, paintings hang in alcoves at either end of the Lecture Room: one by Mr. R. Anning Bell, A.R.A., and the other—a prehistoric pastoral entitled *The Ancient Arts*—by Mr. George Clausen, R.A. Pottery, glass and furniture are shown in the Lecture Room, where one of the most striking objects is the altar in blue and gold by Miss Jessie Bayes, which is here illustrated, and to which further reference will be made in another article on the exhibition.

The Second Gallery, also remodelled and decorated with wall paintings, is chiefly a room of textiles, in which two looms have been placed; and the old water-colour room and the black-and-white room have been divided into four or five small galleries in which silversmith's work (including Mr. Harold Stabler's casket presented to Lord French by the Fishmongers' Company), jewellery, pottery, and toys are displayed. The central hall has been transformed into a group of chapels, and in the vestibule is a plan for a proposed reconstruction of Trafalgar Square.

Unfortunately, it is impossible in this notice to consider Mr. Wilson's general design or to attempt to review the new work at the Arts and Crafts Exhibition, because on the Press Day the decorations were very far from complete, many of the exhibits were still unarranged, and many not yet unpacked, and no catalogues were available. This was regrettable but not surprising in the circum-

stances, for the time that elapsed between the closing of the summer exhibition at the Royal Academy and the opening of the Arts and Crafts Exhibition in the same galleries was insufficient to



CLOISONNÉ ENAMEL PLAQUETTE BY HAROLD STABLER



GLAZED STONEWARE GROUP BY
HAROLD AND PHOEBE STABLER

The Paintings of Pilade Bertieri

carry out a scheme so ambitious as that planned by Mr. Wilson. Artists, carpenters, and painters all did their best, but their efforts were in vain, handicapped as they were by the difficulty of obtaining sufficient labour and by the military regulations that made work after dusk impossible.

The only room that was completed in time is the First Gallery, in which no structural alterations have been made or any decorations admitted beyond the articles shown. These, however, are most attractive, for the exhibition in this room is retrospective, and includes work produced by Dante Rossetti, Ford Madox Brown, William Morris, and Edward Burne-Jones, men who were intimately concerned in the earlier movements that were the originating cause of the foundation of an informal society of art-workers and designers known as "The Fifteen" from the number of its members. The society, as Walter Crane told the writer of this article, held its first meeting one evening in January 1881, at the house of Lewis Day, and continued to exist until it was absorbed by the Art Workers' Guild, from which sprang the Arts and Crafts Society as we know it to day. Its title was the invention of Mr. Cobden-Sanderson, and its first President was Walter Crane, some of whose earlier designs are shown in the retrospective exhibition. Among them are certain of the original drawings for the charming coloured picture books for children, which brought him fame in the Sixties and Seventies.

There are examples, too, of the work of William Morris, that many-sided man whose influence affected powerfully the arts and crafts movement from its inception, although he took no active part in the foundation of the Arts and Crafts Society. Some of Morris's original designs for chintzes and other fabrics are to be seen in the retrospective collection, together with cartoons for stained glass and specimens of the fine printing in which he took such pride. No one should miss the quaint series of coloured tiles illustrating the Months in which Morris collaborated with Rossetti, Madox Brown, and Burne-Jones. Other tiles, designed by Burne Jones alone, illustrate Chaucer's *Legend of Good Women*, and a large cartoon by Burne Jones on the north wall of the gallery is faced on the other side by a still larger picture by that artist, *The Passing of Arthur*, lent by Mr. Goldman. There are other things worthy of notice in the retrospective section, but comments upon these as well as upon the whole modern exhibition must be reserved for the second article.

W. T. WHITELEY.

THE PAINTINGS OF PILADE BERTIERI.

DURING the last few years a tendency has been growing among the younger artists in this country to seek for the attention of the public by the use of methods which are to some extent questionable—questionable, at least, in the sense that they are contrary to the finer traditions of art practice. Apparently, the idea by which these young artists are possessed is that they must jump at once into the popular view and gain immediate notice at all costs; they do not want to work their way stage by stage into a position of secure prominence—they are anxious to rush the position and to capture it by a showy and spectacular assault. They seem to think that they can be famous in a hurry if only they are vehement enough in their demand for notice.

This youthful ambition, exaggerated though it is, could easily be forgiven if it led them to strive after the highest type of achievement. If the desire to be famous went in company with the resolve to do only work which must command respect by its admirable quality, its thoroughness and its sincerity,



PORTRAIT OF WILLIAM SOTHERN, ESQ., BY PILADE BERTIERI

The Paintings of Pilade Bertieri

their aspirations would deserve the heartiest sympathy and the most generous encouragement ; and if they had this resolve they would surely win their way—though, perhaps, not so rapidly as they expected—to the rank which they were seeking to reach.

But, unhappily, the methods which have latterly come into fashion are not based upon the resolution to aim always at the highest. They are inspired, instead, by the intention to be surprising ; and to realise this intention sacrifice is often made of things much more important. Superficially brilliant tricks of handling are substituted for solid and serious technical quality, eccentricity of subject is preferred to dignity and nobility of motive, startling ugliness is chosen instead of the beauty that charms by its reticence and persuades by its refinement. Taste is forgotten and a flippant facility of expression takes the place of thought.

Flippancies of expression and eccentric departures from good taste would not matter so much if they were not accompanied by a degeneration in the executive efficiency of modern art. They might,

indeed, be regarded as merely youthful extravagances which time would correct or as temporary aberrations caused by lack of experience. But slovenliness of craftsmanship is in the young artist a sin which nothing can condone ; if in the earlier years of his career he does not strive to do his best, if he does not cultivate from the very beginning the infinite capacity for taking pains, if he does not labour constantly to acquire certainty rather than facility, and flexibility rather than superficial ease, he is preparing no foundation on which his future achievement can be built up.

The only fashion, indeed, which an artist ought to follow is the one which prescribes serious endeavour and unceasing self-examination. He must always be trying to add something to what he knows already, and he must always aim at making his method of conveying his knowledge to other people more complete and more convincing. And as, naturally, he cannot teach others what he does not know himself, the measure of his value as an educational influence must be the degree of study which he gives to his art. The man who is easily



"LE JAPONAIS À LA GUITARE"

(*International Society's Exhibition, Autumn 1916*)

BY PILADE BERTIERI



"PORTRAIT EN NOIR"
BY PILADE BERTIERI

The Paintings of Pilade Bertieri

satisfied with what he does arrests his development before it has really begun, and if he does not develop his own capacities the limit of his power to convince is very quickly reached—he exhausts his whole stock of knowledge in a burst of youthful exuberance, and for the rest of his life he is condemned to repeat himself more and more feebly and inefficiently. Even if he has at the beginning captured the popular position to which he aspired he cannot hope to retain it; his public will not stand by him when they discover that he has nothing more to tell them than they already know by heart.

However, there are still some artists who have not in any way yielded to the tendency of the moment—who, on the contrary, respect the older tradition of pictorial practice and follow it with all sincerity. These artists are the more valuable because they are exceptions to what has become too general a rule, and they set a standard of performance which it is well that the public should be encouraged to recognise. They provide the work which will endure, while their irresponsible contemporaries are only amusing the crowd and are adding to the sum total of the nation's art nothing which has any possibilities of permanence.

It is because he belongs to this small band of serious students of artistic principles that the paintings of Mr. Pilade Bertieri claim special consideration. It is because he is consistent in his effort to attain those qualities of expression and execution which have distinguished the best art of every generation that he deserves to be noticed; and it is because he understands what is expected of the artist who hopes to make a place for himself in the record of the school to which he belongs that he has a right to approval. In nothing that he has produced is there any hint of superficiality: he is always in earnest, always trying to use to the utmost the material at his disposal, and always concerned to do himself credit both as an observer and a craftsman. Indeed, one of the most decisive merits of his work is its invariable thoroughness. His insight into character is exceptionally acute, his method of realising what he has seen is unusually elaborate, and his effort to attain completeness is remarkably well sustained. Ingenious suggestion and happy accident do not enter into the processes of his art, he is not satisfied unless he has got out of his subject all that it has to offer him and unless he has deliberately recorded everything in it that matters.



"THE GIUDECCA, VENICE"



L'ENFANT A LA BONBONNE
PAINTING BY CLAUDE MONET

The Paintings of Pilade Bertieri



PORTRAIT OF MISS DE GREY

BY PILADE BERTIERI

But if his method is elaborate its results do not seem laborious. In such paintings, for instance, as his *Enfant à la Bonbonne*, his *Le Japonais à la Guitare*, and his delightfully vivacious portrait study *The Fur Toque*, the first impression received is one of spontaneity and unconventional freedom; it is only when they are examined detail by detail that the strenuous effort which has been applied in the making of them becomes perceptible. But if they are studied, as they should be, with respect for the artist's intentions, it will be easily seen that finish—in the right sense of the word—is their dominant characteristic, and that there is not a touch in them that has not been thought out beforehand and applied with the most scrupulous care. This, indeed, is the triumph of Mr. Bertieri's practice, that despite all its sustained labour and scholarly research it is never pedantic and never wanting in freshness—not often is the art of concealing the mechanism of a craft better illustrated.

That the pursuit of completeness does not narrow the scope of his performance is also evident. The other pictures which are reproduced prove the extent of his capacity quite as clearly as those already mentioned, but besides they show that he can adapt himself at once to the demands made upon him by different types of subjects. How little he is inclined to follow a sort of beaten track in art can be judged from a comparison of the brilliant character study *The Fencing Master* with the monumental portrait of *Canon Raffles Flat*, or by setting the dainty fancy of the portrait of *Miss De Grey* beside the vigorous actuality of the admirable technical exercise *Portrait en Noir*; although in these four canvases the stamp of his personality is not to be mistaken, the contrast of manner sets them widely apart. Each one, however, is logically worked out in the way that suits best the particular motive chosen, and each one is carried to just the degree of finish



“CANON RAFFLES-FLINT, M.A.”
BY PILADE BERTIERI



"THE FUR TOQUE."
BY PILADE BERTIERI



CHARCOAL STUDY
BY PILADE BERTIERI

STUDIO-TALK

(From Our Own Correspondents.)

"THE FRENCH MASTEK"

BY JEAN DE BERTIERI

that the subject requires to put its pictorial value beyond question. If the painter were not so studious and so observant he could not be so adaptable; it is to the assiduous cultivation of the habit of investigation that he owes his ability to keep each separate picture for which he is responsible in its own appropriate atmosphere.

Men like Mr. Bertieri, in fact, provide the antidote to the poison of those foolish fashions by which the art activities of every period are liable to be disturbed. They prove that an artist can be brilliant without being either extravagant in his ideas or superficial in his methods, and that the most painstaking care in working can be exercised without any fear that the result arrived at will be lacking in vitality or wanting in the power to arrest attention. And the men who, like Mr. Bertieri again, can paint portraits, character studies, and open-air subjects, with equal regard for essentials and equal thoroughness of technical statement, show that the pursuit of pictorial quality neither limits the vision nor cramps the hand. If the young artist, led astray by the craving for cheap popularity, would realize that to the regard felt by these men for the very traditions who is he affrighted to despise?—in all the excellence that gets acceptance for their work, he might possibly be induced to mend his way.

A. L. BROWNE.

LONDON.—By the death of Sir James Dringole Linton, which occurred at his residence at Haverstock Hill on October 3rd, not only has the Royal Institute of Painters in Water Colours, of which he was President, been deprived of a leader whose energetic and whole-hearted interest in the Institute's welfare has served to uphold the prestige which this body enjoys among the art societies of the United Kingdom, but British art in general is also a great loser. The deceased artist, who was born in December 1840, became an Associate of the Institute in 1867 and Member in 1870. In 1883, the year in which the new galleries in Piccadilly were opened by King Edward (then Prince of Wales), he was elected Vice-President, and in the following year, on the retirement of Mr. Louis Haghe, he was voted to the Presidential Chair, the honour of Knighthood being conferred on him soon afterwards. Sir James held the office of President until 1898, when he was succeeded by Mr. E. J. Gregory, R.A., on whose death in 1909 he resumed the office. He was held in high esteem not only as a man but as an artist whose practice of the art of water-colour painting was marked by a scholarly appreciation of its pictorial possibilities.

The Royal Institute in common with the Institute of Oil Painters has to mourn the loss of a member by the death of Mr. Arthur G. Bell, who died at Southbourne in September after an illness of some months' duration. Mr. Bell was a son of Mr. George Bell the publisher, and was perhaps best known by his water colour illustrations of topographical books written by his wife, such as "Picturesque Brittany" "Nuremberg" and "The Royal Manor of Richmond," his last work in this direction being in connection with a volume to be published shortly which has for its topic the story of Christchurch, Bournemouth and Poole. An exhibition which the deceased artist held at his studio in Southbourne a few months ago for the benefit of soldiers and sailors blinded in the war realised a substantial sum—over £200.

The casualty lists, with their daily record of lives nobly sacrificed in the great conflict, have within the past few weeks contained the names of three artists who have given evidence of signal ability in the particular line of work they pursued.

Mr. B. Eastlake Leader, who took a commission early in the war and was Captain at the time of his death last month, was the son of the veteran R.A. and a landscape painter of mark. Mr. Philip Dadd, private in the Queen's Westminster Rifles, who was killed in France on August 2, had been on the staff of "The Sphere" for a long period, and was also a frequent exhibitor at the Royal Academy. He was a nephew of the celebrated Kate Greenaway. Mr. Percy Francis Gethin, second-lieutenant in the Devonshire Regiment, who was killed in action at the close of June, is the subject of a memoir in the journal of the Artists' Rifles, which he joined in November 1914, when he was just over 40, and some of his etchings and drawings are reproduced in this interesting periodical. Mr. Gethin was on the teaching staff of the Central School of Arts and Crafts, whither he accompanied Mr. Burridge from Liverpool on his appointment as Principal in 1913.

The work of Mr. Nathaniel Baird, member of the Royal Institute of Oil Painters, is a familiar feature of exhibitions in London and the provinces, and it is perhaps even better known in America where numerous examples have been acquired for permanent collections. He is equally facile in the oil medium and in water-colour, and his pictures in both show him to be a highly capable draughtsman with a fine sense of colour. His versatility, too, is shown in the range of subjects which he handles: but if there is one class of subject in which he excels it is the portrayal of horses, and more particularly the rustic types of horse. By birth a Scotsman hailing from the romantic Border region of Roxburghshire, he has of late years settled in sunny South Devon. The examples of his work which we here reproduce are some

which were lately on view at the Carroll Gallery in George Street, Hanover Square, where he had a successful exhibition not long ago.

The statuette illustrated on page 92 made an agreeable impression when on view at the recent Summer Exhibition of the Royal Academy. This attractive and original example of the potter's art is interesting as having been produced on the lines of the old craftsmen, the execution from start to finish having been undertaken by the artist himself. It is moreover of interest on account of the combination of processes employed, including stained clays, under-glaze and over-glaze, the result being very pleasing in its colour effect. The piece was fired in a reducing atmosphere, a process so uncertain in its ultimate results that it is practically impossible to obtain an exact replica of a particular piece. Mr. Stanley Thorogood is Superintendent of Art Instruction to the County



"SUMMER EVENING"

WATER-COLOUR BY N. H. J. BAIRD, R.O.I.



"AT WHIMPLE, DEVON" WATER-COLOUR BY N. H. J. BAIRD, R.O.I



"THE BOY." WATER-COLOUR
BY N. H. J. BAIRD, R.O.I.

Studio-Talk

Borough of Stoke-on-Trent, the centre of the great pottery industry.

The memorial tablet of which we give an illustration in colour on the opposite page is one of the best things of the kind we have seen of late. Admirably fulfilling its function as a memorial, it is also attractive from the purely decorative point of view. The design is by Mr. G. P. Hutchinson, of the firm of James Powell & Sons, at whose renowned glass works in Whitefriars the execution was carried out by a process with which the name of the firm is closely associated. The term "opus sectile" or cut work used to describe it is of course of ancient origin, but as revived and developed by Messrs. Powell & Sons the process differs in various particulars from that followed by the mural decorators of antiquity, to whom the use of hydrofluoric acid employed in the modern method for eating away the glass to give effect to the underlying layers of gold was of course unknown. Beautiful effects are yielded by this process, and many successful results have accrued from it in the shape of monumental and decorative work in churches.

The autumn art season in London was inaugurated at the end of September by the exhibition at the Leicester Galleries of a collection of paintings and drawings of War by Mr. C. R. W. Nevinson, "late Private R.A.M.C." ; and as embodying his impressions first as a motor mechanic and ambulance driver on the Western Front and later as a hospital orderly in France and England the display was at once unique and distinctly interesting. Mr. Nevinson has been prominently identified with those who have adopted a geometrical convention,

though in his own work this convention has not been carried to the extraordinary lengths to which some of the advanced "Cubists" have carried it—indeed in some of the paintings and drawings on view at the Leicester Galleries there was scarcely a trace of it. Its employment, however, has undoubtedly been a factor in conveying that "dynamic" impression which it was the artist's aim to give—especially in the pictures of troops in motion, such as "*Bravo*," *Road to Ypres*, and *A Column on the March*. It is we think in subjects like these that the artist's geometric method is seen at its best, though we should certainly dissent from the view that by this method only can the aims he professes be attained.



STATUETTE IN GLAZED EARTHENWARE

(The property of J. Mallock, Esq.)

BY STANLEY THOROGOOD



MEMORIAL PANEL IN OPUS SECTILE
DESIGNED BY
G. P. HUTCHINSON, EXECUTED BY JAMES POWELL & SONS



"CHANSON D'AUTOMNE"

(*Glasgow Fine Arts Institute*)

OIL PAINTING BY W. A. GIBSON

GLASGOW. — The fifty-fifth annual Exhibition at the Royal Glasgow Institute of the Fine Arts is especially interesting in many ways. While much of the Art does not rise above the dead level of mediocrity, making it difficult to suggest reasons why it should be so insistently pursued, there are features in the present show both striking and suggestive. There are, for instance, contributions by a promising neophyte, who nine months ago had but contemplated art, without essaying its practice; examples by a doyen of the Glasgow school, in an unfamiliar medium, portraits by two distinguished contemporaries that suggest comparisons; and a score or more canvases that make a visit to the McLellan Galleries well worth while.

While Glasgow is a great centre of war activity, there is little pictorial evidence of fighting at this year's show. A peaceful home devastated by shell burst, a Regiment in action, four "Tonimes"

sleeping in a barn, and a khaki-clad R.A.M.C. officer, that is all. Among the loaned works there is the much-discussed portrait of Mr. Lloyd George by his talented countryman Augustus E. John, important examples of the art of Josef Israels, Emile Claus, McTaggart, Sargent, Orpen, Walton, László, Lavery, Lucien Simon, Charles Shannon, Charles Sims, Sir James Guthrie, and George Henry, a rare assemblage of talent surely,

Special interest attaches to a portrait by each of the two last named members of the Glasgow Group, the subject is the same, but in the one case the painting occurred a quarter of a century ago, when the School was beginning to attract widespread attention; in the other the work was done recently, when fame had been firmly established. The Guthrie portrait is pregnant with subtle artistry, it has all the rich charm and maturity of a rare old tapestry, and may well be considered unchallengeable as a contribution to

one of the most interesting chapters in the whole history of Art. The Henry portrait, painted in one of the most luminous moods of the artist, is a matured expression, a realisation of perfection in harmony. The effect is like a mirrored reflection of purest and most rarely combined colours, with an exquisite note of blue predominant. Outside the loaned section portraiture is for the most part undistinguished.

From time to time Mr. F. C. B. Cadell has contributed to the Institute exhibitions striking studies in a sketchy style. This year his *Lady with a Black Hat* is positively arresting: it dominates a big gallery from every point. The artist here concentrates on essentials, trivialities of detail are altogether ignored, there is vigorous handling, harmonious phrasing, free brush-work, with a general effect abundantly pleasing and exhilarating. In *The Lady of the Carnation*, Mr. Newbery has essayed one of those daring colour experiments he invariably carries to success. A Whistlerian composition, with an intense emerald and grey

combination, does not suggest easy possibilities, but the artist has a faculty for handling strong, aggressive colours, for shaking the dull, drab, commonplace satisfaction out of one.

The art of Lucien Simon is becoming well known in Glasgow: he positively startles with *Les Carrioles* in point of scale, exuberant colour, and animation. The power and vivacity introduced into this Breton group of devotees making their way along the straight road are amazing, the bright tints in the sartorial arrangements quite exhilarating; but it discounts all adjacent art: Simon art requires a gallery for itself. Mr. William Walls, R.S.A., is sincere as an animal painter; his *Mountain Dwellers (Snow Leopards)*, in native environment, is a striking example of an art pursued with uninterrupted fidelity. After an interval of unaccountable abstention, Mr. William Wells is again represented by one of those clear, sparkling, open-air transcriptions that come as naturally from his palette as a love song from a lyrical singer. In the interval the artist seems to have modified



"MOUNTAIN DWELLERS (SNOW LEOPARDS)"

(Glasgow Fine Art Institute)

BY WILLIAM WALLS, R.S.A.



“LADY WITH A BLACK HAT”
OIL-PAINTING BY F. C. B. CADELL

his method and changed his aim: his purpose appears to be to get his effects by the most elemental and natural simplicity. Wells, more perhaps than any contemporary, is "out" for sunlight: it is an unqualified boon in the art of a period of gloom, depression, and doubt.

Art has been heavily hit in many ways by the war, not the least in that many sketching grounds have become prohibited areas. But no artist exhausts accumulated data or half-finished canvases in two years, otherwise Mr. W. A. Gibson's *Chanson d'Automne*, a big French woodland study, would not have been hung. In a gallery rich in many masterpieces the picture compels attention, not so much in composition, though this is striking, as in quality; it is a picture that will repay study. Two interesting works in tempera are contributed by Mr. David Murray, R.A.; Mr. R. W. Allan, a contributor to the Institute exhibitions since 1878, is represented by one of his inimitable fishing-port transcriptions and a large moorland piece; Mr. Thomas Hunt by a mountain, stream, and cattle study in Skye; Mr. John Henderson by an early summer landscape; Mr.

Patrick Downie by a finely rendered Firth of Clyde effect; Mr. J. Lawton Wingate, R.S.A., by a poetic pastoral; and Mr. Alexander Roche, R.S.A., by an interior, delightfully simple and subtle.



"THE LADY OF THE CARNATION"
OIL PAINTING BY FRA. H. NEWBERRY
(Glasgow Fine Arts Institute)

Beyond several charming drawings by Mr. Russell Flint, characteristic sketches by Mr. F. Cayle Robinson, delightful expressions by Miss Katherine Cameron, clever studies by Mr. Dudley Hardy and Mr. John Hassall, a delicately rendered seascape by Mr. R. B. Nisbet, R.S.A., fine architectural interpretations by Mr. A. B. McKechnie, there is little in the water-colour section to arrest attention.

Exhibits of sculpture, if less numerous than on previous occasions, are excellent, particularly the work of Mr. T. Newburn Crook, R.B.S., whose *Water Lily*, the life-size recumbent figure of a young girl, obviously just entered on her 'teens, is full of the lithe, lissome grace of youth. The artist's purpose was surely to represent the lily purity and sweet innocence of young girlhood: every line and curve, every indicated bone and muscle, the whole attitude and expression, the lights and shadows that almost make up for the absence of colour, combine to make a figure of unmitigated grace and charm. Mr. Crook's art is unfamiliar to Glasgow Exhibition frequenters, and further examples of it will be eagerly anticipated by many. The

exhibition, which has still several weeks to run, has proved a welcome relief from the daily anxieties engendered by the war. In stressful times like these the influence of art is all for the best.

J. T.



"A ROSHEN VALLEY"

OIL PAINTING BY WILLIAM WELLS



"LES ARRIÈRES"

*Chevrolet Hiram, Esq., Ayr.)
(a Fine Art Institute)*

BY LUCIEN SIMON



"SERENE AUTUMN"

BY KOSAKA-SHIDEN

OKYO.—The Meiji Kaigakai recently held its annual exhibition in Uyeno Park. It included, among others, work of such noted artists as Noguchi-Shohin, a lady Court artist, Imao-Keinen, also a Court artist, Matsumoto-Fuko, Takashima-Hokkai, Terazaki-Kogyo, Kawai-Gyokudo, Kosaka-Shiden, Ikegami-Shuhō, and Tanaka-Raishō. Marvellous dexterity with the brush was shown in Kogyo's *Snow Landscape*: by a single stroke of the brush the further bank of a lake was vividly suggested; the perspective value in the picture—the trees and houses in the foreground and the snow-covered hills in the distance—was lightly, yet effectively, shown. Gyokushō's *Rin-wa-sei* also possessed excellent qualities. There was a touch of serenity in Shiden's *Pine Trees in the Moonlight*—the nobility of feeling which he usually expresses in a more elaborate work, such as *Serene Autumn*, here reproduced. Sakamaki-Kogyo, who stands pre-eminent in "Nō" subjects, had *Corporant Fishing*, in which the effect of light on the clear river at night was well painted. Hokkai's sunflowers and oleander, Shohin's *Four Sages* (bamboo, plum blossoms, orchid and chrysanthemum), Fuko's *Daruma*, Shuhō's geese in autumnal grass, Suzuki-Kason's *Peony*, Moroboshi-Raishō's *Snow Scene*, Kobayashi-Gokyo's *Domestic Fowls*, Shimazaki-Ryuū's *Cat and Sparrow*, all possessed commendable qualities. Araki-Tanrei's *Landscape* after the impressionistic Sesshyō style, Dan-Ranshyū's *Remaining Snow*, realistic in treatment, and Unno-Baijō's heron standing among reeds in an intense solitude, are among other works that attracted considerable attention.

Kogyo, one of the leading contemporary artists, whose work, such as *Landscape* and *A Singer*, both of which were shown at a previous Mombushō Exhibition, has been much admired for his masterly



"SUNSET ON SNOW"

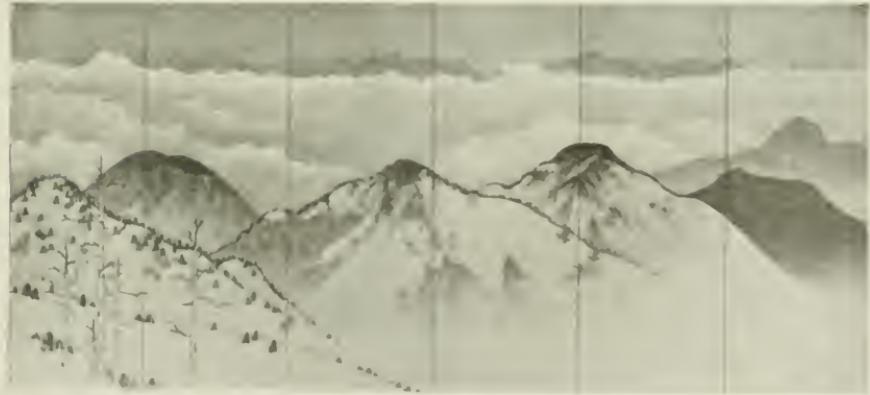
BY MORI KORYO

An exhibition of paintings by the Tenrai Gajuku was worthy of notice. This comprised paintings by more than one hundred pupils of Terazaki-

Studio-Talk

treatment of subjects and originality in composition and colour effect. His *Nan Nap*, a monochrome drawing shown at this exhibition, revealed his dexterity with the brush, but his best work was *Hankaku*, depicting a Chinese Emperor sleeping and the smoke of incense curling up, revealing an apparition of a beautiful woman. Toriya Banzan's *Sunset* showed some originality of treatment. Ma-hida-Kyōko's *Garden*, in which the Emperor Genso of China and Yokihi were depicted as playing upon the same flute, showed excellent qualities. Kawasaki Ranko's picture showing a group of women out in the field in spring may be counted as the best in her recent work. Yasuma Sado's *May at Arima* was notable for its depth of

feeling. *Spring Verdure* by Kanai Issho, *Peak in Summer* by Ito-Ryugai, *Spring Rain* by Chikūi Koha, *After the Rain* by Kato-Shikakudo, *Sunset on Snow* by Mori Koryō, were much admired. Among other exhibitors of meritorious work mention should be made of Mizukami Taisei, Ishiyama-Tahaku, Tonai-Kodo, Nara-Rokusen and Yamamori-Bokuso. Though under the guidance of a single teacher, the exhibits showed a variety of styles and breadth of treatment, suggesting the calibre and resourcefulness of Kogyō, who is generally recognised as one of the three representative artists of present-day Japan, the other two being Takenouchi-Seiho of Kyoto and Yokoyama-Taikan of Tokyo.



IAN - UR A PAIR OF SUIBOKU PAINTINGS BY TERAOKA KOGYO

Studio-Talk

The fourth exhibition by the Kokumin Bijutsu Kyokai was held at Takenodai, Ueno Park. This association, since its organisation several years ago by leading artists of the country, has been taking an active interest in the art world of Japan. The latest work which it undertook was in connection with the remodelling of the Tokyo School of Fine Arts—an affair which has assumed considerable magnitude, claiming the attention of the whole country. In consequence of differences of



"A WASHERWOMAN"
WOOD SCULPTURE BY UYEDA-NAOJI

opinion among its members, the association has recently lost a number of its influential adherents; but notwithstanding this, its recent exhibition was enthusiastically supported. The display included some praiseworthy paintings in the Japanese and European styles and good examples of applied and decorative art, but the chief feature was the sculpture, consisting of about fifty pieces.



"THE STARE" (PLASTER) BY SHINKAI TAKEZO

Among wood carvings, Ikeda-Yuhachi's *Glass-blower*, like Uyeda-Naoji's *A Washerwoman*,



"GLASS-BLOWER"
WOOD SCULPTURE BY IKEDA-YUHACHI



"EVE" (MARBLE)
BY KITAMURA-SHIKAI

which was shown at a previous exhibition, was conspicuous for its bold, almost grotesque, manner of execution. Ogura-Uichiro's *Ascension* stood prominent both for its size and neatness of



"EVE" (MARBLE)

BY KITAMURA-SHIKAI

technique. The suggestion of uplifting movement was carried out in the graceful flow of the garments. The sentiment of devotion was well expressed in Ishikawa-Kakujii's *An Offering*, a half draped female figure with colour applied to the drapery; and another interesting study of sculpture in wood was Kaihatsu Yoshimitsu's *Nagame*, a wholly nude figure. As usual, Kitamura-Shikai excelled in marble; his *Eve* showed remorse in the muscles of her body, and his nude female study, with its wonderful composition of lines, revealed his talent in marble at its best. The following works in



"OSHUN AND DEMBEI" (CLAY)
BY SHINKAI-TAKETARO

Clay are also worthy of mention: Shinkai-Taketaro's *The Slave*, Tatehata Daimu's *An Evening in Springtime*, Asakura Funio's portrait of a woman, and two previously exhibited works *The Sole* and *A Pot*, Shinkai Taketaro's *Oshun and Dembei* (two well known dramatic characters), and the same artist's *Model* and *Deep Water*, showing a different kind of treatment.

The sixteenth exhibition by the Tatsumi Gakai, one of the most influential bodies of artists,



NUDE STUDY IN MARBLE

BY KITAMURA-SHIKAI

contained paintings in both the Japanese and the European styles, sculpture, wood-block prints, and etchings. *A Lion-Hunter* by Otake-Chikuha in a conventionalised form in contrast to the extreme realistic style of painting as seen in his *Sudden Shower*, *Komachi* by Otake-Etsuzo in a dexterous manner, *Lighting-Up Time* by Kamoshita-Choko, *Lilies* by Shimazaki-Ryu, *Hoto* by Kobaya-gawa-Shusei, and *Pine Forest: Spring* by Yagi-Hoshu, were among the best pictures. The highest awards were given to Ishizuka-Keiko for his *Dancer* and Kato-Shosho for his *Toothpick Shop*.

Some of the progressive members of the Kensei Kai, an artists' society of long standing with a large membership, recently held an exhibition at Takenodai, Uyeno Park. Among the exhibitors were the following Tokyo artists: Hida-Shuzan, Katsuda-Shokin, Yamanouchi-Tamon, Ozaki-Shunan, Hashimoto-Kunisuke, Shiozaki-Itsuryo, Burin, and Kamisaka-Shunpo, and, from Kyoto, Tsuchida-Bakusen and Kikuchi-Kogetsu, who won fame at a recent Mombusho Art Exhibition. There were enough paintings from each artist to show his ideals and manner of procedure, his ability and resourcefulness.

HARADA-JIRO.

REVIEWS AND NOTICES.

The Book of Italy. Edited by Raffaello Piccoli, D.Litt. Introduction by Viscount Bryce. (London: T. Fisher Unwin.) 7s. 6d. net.—The whole civilised world is deeply indebted to Italy, "Magna parens virum, the Torchbearer of Nations" as she is so truly called by one of the distinguished band of writers whose contributions to this volume eloquently testify to the affectionate esteem with which she is regarded in Great Britain; but in no class of the community is the consciousness of that



"A MODEL"

BY SHINKAI-TAKETARO

indebtedness more real than among members of the artist profession. It is fitting, therefore, that in this "Book of Italy," published on behalf of the Pro Italia Committee in aid of the families of Italian soldiers and sailors domiciled in the United Kingdom and of the Italian Red Cross, art should

Reviews and Notices

be prominently represented, as indeed it is by reproductions of works by leading artists of the modern British School, in addition to a few by Leonardo, Michael Angelo, and some Italian artists of the present day, music and poetry being also represented. The volume, which is produced under the auspices of Queen Elena, and is admirably got up, claims a cordial reception from book buyers.

The Poetical Works of John Keats. Edited by Laurence Binyon. With a Critical Essay by Robert Bridges, Poet Laureate. Illustrated in colour by Claude Shepperson, A.R.W.S. (London Hodder and Stoughton.) 6s. net.—The Poet Laureate's Critical Introduction, embodying a succinct and masterly analysis of the major poems, "Endymion" and "Hyperion," together with the Tales, the Odes, the Sonnets, the Epistles and Lyrical Poems, and two dramatic fragments, was written over twenty years ago, but is here reprinted as revised as late as 1914, and the selection of poems included in this volume has to a large extent been correlated with this essay. The text through out is printed in a beautifully clear type, and the ten illustrations in colour by Mr. Claude Shepperson, in whose art may be discerned a certain spiritual affinity with that of the poet, make a very engaging accompaniment to it.

Fairy Tales by Hans Christian Andersen. Illustrated by Harry Clarke. (London. George G. Harrap and Co.) 20s. net.—Aubrey Beardsley has left behind many disciples, and that Mr. Harry Clarke must be ranked as one of them is the conviction which is immediately driven home on glancing at the numerous line drawings he has contributed to this volume, and also, though not to the same extent, at the colour drawings which appear at intervals. Not one of Beardsley's followers, however, has ever attained his exquisiteness of line, and his art was so essentially the product of his peculiar temperament that emulation of his methods almost inevitably has the appearance of affectation. As applied here to the illustration of Hans Andersen it sometimes leads to rather queer results, as where Little Claus, the rustic "who had only a single horse," is shown wearing a shirt with frilled cuffs, a Parisian cravat, and trousers of a pattern that would best be described by the heraldic term "lozenge." That Mr. Clarke is a clever draughtsman and possesses a fine sense of colour as well as a good deal of imagination is evident from the illustrations, and his work would, we think, have been more agreeable if his admiration for Beardsley had been less pronounced.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. By C. HOFSTED DE GROOT. Translated and edited by EDWARD G. HAWKE. Vol. VI. (London Macmillan and Co. Ltd.) 25s. net.—Rembrandt and Nicolaes Maes share between them this volume of Dr. Hofstede de Groot's catalogue, which, though "based on the work of John Smith," is practically a new publication owing to the vast amount of research and revision which has been entailed in its compilation. Rembrandt might have had a volume to himself, for he accounts for nearly 500 pages out of about 640. The information here registered has been brought up to a recent date, and so far as English collections are concerned, has been checked and amplified by Mr. Hawke. It is interesting to note that while a good number of the great master's works have left Europe for America, and that in Europe Berlin has shown great eagerness to possess examples, the United Kingdom is still liberally provided with them. We also note with interest that the portrait of *A Young Woman* which was acquired from Sir Hugh Lane by Mr. Max Michaelis to be included in his gift to South Africa, and subsequently returned to Sir Hugh at his own instance on account of suspicion as to its genuineness, is included here as authentic. The work was reproduced in an article on the South African gift in this magazine (May 1913), and the circumstances connected with its return were explained in a subsequent issue (October 1913, p. 62.)

Some of the beauties of Hampstead are admirably rendered in eight pencil sketches by Mr. Fred Richards which with letterpress are included in a booklet published in aid of hospitals for wounded soldiers in the borough by the Baynard Press on behalf of the Mayor. The booklet was originally intended as an advertisement for the Underground Railway who, after defraying the expense of production, placed it at the Mayor's disposal. It is an excellent example of artistic typography and well worth sixpence.

The scheme which has been in operation for more than a year, under the direction of Mr. A. F. Davies, of the Board of Education, for supplying carefully selected books of an educational character to British citizens interned in the Ruhleben Camp for purposes of study, has now been extended to the British prisoners of war, and those who are in a position to furnish books of the kind desired are invited to communicate with Mr. Davies.

THE LAY FIGURE: ON DISCRETION IN DESIGN.

"Why are all you art people talking so much about commercial questions just now?" asked the Business Man. "Is it not rather a new line for you to take up, and are such matters any concern of yours?"

"Those three queries are easily answered," returned the Man with the Red Tie. "We are discussing commercial questions because they are intimately our concern, and because they have always been our concern; and we are discussing them now, particularly, because the views of the art workers need to be made especially prominent when all the trade conditions in this country are undergoing a process of revision."

"But the artist is neither a manufacturer nor a trader," protested the Business Man; "and the things that happen in the commercial world have nothing to do with him."

"Have they not?" broke in the Art Critic. "Think again. Surely the artist is affected by everything which changes the commercial conditions in the country in which he lives. Has he no part in the discussions of the business man?"

"Oh, he can talk if he likes," laughed the Business Man; "but when there are so many practical, serious problems to be settled his funny little fancies seem rather waste of time."

"Don't you recognise that his funny little fancies will help to settle many of the practical, serious problems?" demanded the Man with the Red Tie. "Don't you see that he is himself a practical working man with a right to be heard?"

"No, I do not," replied the Business Man. "The artist supplies only the embroideries of existence, in the real facts of life he has no part. The commercial world does not want him."

"There you give tongue to a dangerous delusion," cried the Critic. "If it is true that the art worker supplies only the embroideries of existence it is because you have excluded him from his right share in the real facts; and to this exclusion is due the failure of our commerce to hold its own against foreign competition."

"That I cannot admit," declared the Business Man. "If a thing is useful people will buy it to use. They will not buy it more readily because it has been ornamented by an artist and has become less useful and more expensive."

"That is the common argument of the men who know nothing about art," sneered the Man with

the Red Tie. "To them art is always a superfluity and an extra expense!"

"Yes, and if it has become a superfluity it is because the commercial men have made it so," agreed the Critic. "The manufacturer makes a thing which he thinks will be useful, and then hands it over to the artist to decorate—an extra expense. The artist contends, and rightly, that he ought to handle that article from the very beginning, so that its ornamental quality might be not something extraneous but actually part of its usefulness."

"But how can that be?" asked the Business Man. "Ornament can only be an embellishment of something already produced; it cannot be one of the initial processes of manufacture."

"Oh, can it not?" returned the Critic. "Consideration for form and respect for material are as essential for the usefulness of an article as they are for its artistic quality, and the thing which is designed well from the beginning will not need any overlaying with ornament to make it a work of art. What you call embellishment is wholly undesirable if the original design of the object is artistically sound."

"You cannot make a commonplace object intended for everyday use artistic without increasing the cost of it," declared the Business Man.

"Surely everything has to be designed more or less," argued the Critic: "and a good design does not cost appreciably more than a bad one. The artist who uses discretion in his design keeps always in view the purpose to which the article is to be applied and makes fitness his first consideration. Indeed, I believe that what he designed would be less costly to produce because he would perceive instinctively how the material at his disposal could be best applied."

"Ah! There I am with you," exclaimed the Business Man. "I have no objection to art if it does not add to my working expenses."

"Well, I believe that if you encourage the designer to exercise what I call discretion in his designing you will find that commercially you have made a wise move," said the Critic. "There is no reason whatever why the everyday things which we must have and must use should not be artistically satisfying, and that without any conscious embellishment. If they were, they would be just as useful, and they would be more marketable because they would be pleasing to the eye. Take the artist into your confidence and seek his services in your business. It will pay you well."

"It might be worth trying," admitted the Business Man.

THE LAY FIGURE.

MODERN ART IN LEEDS: THE COLLECTION OF MR. SAM WILSON. BY ABEL TORCY.

ATMOTOT Leeds ranks as one of the most important and at the same time one of the wealthiest cities of England, it would be difficult to pretend that as an artistic centre it has attained any marked prominence. Some excellent libraries are to be found there, but no author of any renown; one can hear some good music there, but I am not sure that it would be possible to find a single composer. As to the museum, in spite of the intelligent activity of Mr. Frank Rutter, who since his installation as curator has done his best to elevate the taste of the citizens, it is, leaving out of account a few works, not at all worthy of a city whose commerce and industry have given it a place among the first in the kingdom. Exhibitions of pictures are by no means frequent, and are generally of inferior interest, and private collections are both few in number and on the whole rather poor in quality. Among these, nevertheless, there is one in which we find some of the greatest names in contemporary English art represented—I refer to the collection of Mr. Sam Wilson.

It is to Mr. Wilson that the City Art Gallery at Leeds owes the admirable decorative panels by Mr. Frank Brangwyn which in 1906 ornamented the British Section at the Venice Exhibition. With the Sadler Collection, the Brangwyns of the Fulford Collection and the celebrated bronze fireplace of Alfred Gilbert these panels constitute the chief things of artistic importance to be seen in Leeds. This fireplace, worthy of the palace of a Medici, is the most notable item in the collection of Mr. Wilson, and to describe it adequately would require a special article and numerous detailed illustrations of the figures, columns and ornaments which give it high

decorative value. In an article contributed to this magazine seven years ago (November 1909) Mrs. Macklin, who had a short time previously paid a visit to the master sculptor at Bruges, speaks of this monumental *cheminée*, on which Gilbert was still working at the time of her visit, as one of his most important productions.

Although Brangwyn is only represented in the Wilson Collection by a couple of sketches and a canvas of moderate dimensions, this master displays such qualities of style, such imaginative inventiveness and such vigour of *facture* that it would be not at all an exaggeration to pronounce him the greatest lyric painter of modern days. Every foreigner who takes an interest in English art is astonished that here in his own country homage is not paid to him as one of the two authentic geniuses of contemporary art—the other being the great French sculptor, Auguste Rodin. That certainly is how he is regarded on the Continent, and perhaps before long it will be the opinion here also, for I do not know of any



"ROMANTIC LANDSCAPE"

BY JAMES PRYDE



"A SPANISH WOMAN." BY
WILLIAM ORPEN, A.R.A.

Modern Art in Leeds

one who has attained the greatness of his style, his breadth and force, and the complete independence of his creations—sometimes, it is true, a little superficial and hasty, but far more often quite magistral in their breadth. We may cite here, as belonging to the Wilson Collection, his beautiful painting of *Old Kew Bridge*, of which a reproduction in colour appears among our illustrations, and a design for a fan in which we surprise the master in a smiling mood, whereas his art has chiefly been attracted by great spectacles of modern industry or the virile interpretation in terms of sumptuous colour of his Oriental experiences.

Industry, too, has inspired George Sauter to one of his finest works—*The Leeds Picture*, which forms part of the Wilson collection. This canvas, very different in subject from those he is best known by, symbolises the homage of Labour to Beauty, to whom the products of local industry are offered by attendant females, and is certainly one of the most harmonious and complete pictures that the artist has produced.

Sauter has often been reproached with not carrying his pictures to completion. This reproach is as a rule a proof of ignorance, for as Théodore Rousseau has very truly observed, it is not the amount of detail that constitutes a finished picture but the harmonious co-ordination of its parts. One might, with just as much in justice, reproach Orpen with giving too much finish to his pictures, were it not that he has himself furnished a contradiction. Though at times he appears to be content with an almost literal imitation of nature, this artist is so diverse that just when you think you have grasped some of the elements of his personality he eludes you. He is never the same in any two works, and one must be acquainted with all he has done to formulate a judgment comprehending the

essential traits of his art. His canvas *A Spanish Woman* shows him to be a fine painter with a sure hand, a painter, too, who never trusts to the luck of inspiration; at the same time very objective, and more anxious about the solid modelling of his figures than bathing them in an atmosphere in which they can breathe and live. A draughtsman of disconcerting precision, we see him express by a stroke of his chalk psychological nuances of the most subtle kind. Almost invariably his talent evokes a very high opinion, and if at times we may hesitate to follow him in the domain of illustration and anecdote we feel obliged none the less to recognise him as one of the most original and versatile artists of the modern British School.

George Clausen is represented in the Wilson Collection by quite a large number of landscapes, figure-subjects and interiors, which enable one to follow the evolution of the artist, and to discern the influences to which he has been subject and from which he has at length freed himself. Amongst these influences the earliest is that of Bastien-Lepage, the great French realist, who some thirty years ago seems to have exercised a real





"CLAIR DE LUNE"

BY HENRI LE SIDANER

ascendancy over the English painters of his generation. His *Head of a Peasant*, *Head of a Young Girl*, and *Children in a Wood* recall Bastien-Lepage in their literal imitation of Nature. This imitation then became tempered by a singular poetical quality—thanks to the influence of Millet, who appears to have been the next object of Mr. George Clausen's admiration—an admiration infinitely more legitimate and at the same time a better source of inspiration. Several of the landscapes bring to mind the Barbizon master by similarity of subject, by the simplicity of the figures and the stylised interpretation of the peasant. An interior *Twilight* shows Clausen freed from all extraneous influence. It is a charming picture, harmonious in composition and fine in sentiment. It marks the triumph of a painter who in his landscapes has striven to resolve the modern problems of light and *plein air*.

It is not by atmospheric qualities that another master of English landscape, Buxton Knight, is distinguished—an artist unknown, I believe, outside England, and whose reputation even in England seems to have been quite local, limited chiefly to the North, and especially Yorkshire, where collectors have given him a preponderating

and perhaps unduly conspicuous place. The Wilson collection contains about a score of his canvases, one of which at least can incontestably be acclaimed as a *chef-d'œuvre*. Buxton Knight, who was a very prolific worker, appears to have been one of those unequal painters whom one ought to see at their best while taking care to avoid the mistake of regarding them as mediocre on the strength of their ordinary productions. Speaking generally, his chief recommendation is his colour, rather conventional though it was occasionally. He possesses a real sense of grandeur, yet nevertheless he manages to relegate interest to the four corners of his pictures, while at other times he spoils a good result by figures added as an afterthought. Still, in spite of these defects and the browns which age many of his works, one feels to be in the presence of a master of landscape painting, distinguished by robustness and versatility, and above all by that sentiment of grandeur which is the mark of all true masters.

Another painter of Yorkshire who deserves to be better known is Mr. Mark Senior. The Wilson Collection has several of his works which are to be admired, notably *A Flemish Washhouse*. This canvas, broadly treated and rich in impasto,



BY TWILIGHT FROM AN OIL PAINTING
BY GEORGE CLAUSEN RA



"A FLEMISH WASHHOUSE"
BY MARK SENIOR

affiliates Mr. Senior to the best colourists of the Flemish School. Unlike Orpen he does not introduce any literary intention into his pictures. With him as with Fromentin "la belle peinture est sans prix!" And like Clausen he possesses

an uncommonly good example of his work and one of the best of the Collection: the excellent little canvas of G. W. Lambert, *The Pond*, and the *Romantic Landscape* of James Pryde. Mr. Wilson is also the happy possessor of works by



"TWYFORD LOCK"

BY BERTRAM PRIESTMAN, A.R.A.

a very poetic feeling for Nature, whose essential beauties he interprets independently of any theory. In the Art Gallery at Leeds there is an excellent example of his work but one which does not give an adequate idea of his talent. That is best studied in private collections, and in that with which we are here concerned, besides the picture named above, *A Flemish Mother and her Child*, and *A Sunny Street*, testify to the frank sincerity of the artist, a true painter in the best sense of the word.

To do justice to all the numerous pictures of note in the Wilson Collection is impossible within the limits of this article, but the reproduction of a few of them fortunately makes comment superfluous. I should like, however, to cite as particularly interesting the *Clair de Lune* of Henri Le Sidaner, one of those nocturnes of delicate tonality in which this French master excels; the picture of *Twyford Lock* by Bertram Priestman,

David Muirhead, Wilson Steer, Walter Russell, Edward Stott and other leading painters of the modern School to which perhaps I may be able to refer on a future occasion. In addition various prominent artists of Continental Schools are represented, such as Mancini and Joaquin Sorolla. The Belgian school is represented by a picture of *London Bridge* by Maurice Bieck, in which this artist's impressionistic treatment of atmosphere and masterly craftsmanship are seen to advantage, and several landscapes by Heymans, dating from his best period.

A scheme of mural decoration designed by Mr. Brangwyn for the Church of St. Aidan, Leeds, has recently been completed by the placing in the eastern apse of a large composition, executed in vitreous mosaic (instead of tempera as originally contemplated) representing a scene in the life of the Saint, the effect being very rich.

"AUTUMN" FROM THE OIL
PAINTING BY MARK FISHER, A.R.A.





BRONZE FIREPLACE
BY ALFRED GILBERT



"THE POND."

BY G. W. LAMBERT

ARTS AND CRAFTS AT THE ROYAL ACADEMY. (Second Article.)

In spite of an unfortunate beginning, the eleventh exhibition of the Arts and Crafts Society has been a pronounced success, and great credit is due to the President and the members who worked with him for overcoming the difficulties caused by want of time and the unavoidable lack of labour. The rooms at Burlington House, in a state of chaos at the Press view, were by unremitting energy brought in a few days to order and completeness, and the Society was rewarded by what has probably been a record attendance of visitors curious to see Mr. Wilson's interesting scheme of reconstruction and decoration, and the thousand and one objects of art and industry displayed on all sides in the galleries.

The exhibition was a large one, and the catalogue entries were twice as numerous at least as at the first exhibition of 1888, where Burne-Jones, who at the beginning had little hope of the success of the scheme, found "some beautiful things, delightful to look at." There were beautiful things

also at Burlington House last month, but the character of the exhibitions of 1888 and 1916 was curiously different. In 1888 there was an overwhelming display of wall papers, and a quantity of that work in copper, brass, and wrought iron, the making of which was a favourite pastime of the amateur of a generation ago. But there was no jewellery in the first exhibition, and only one example of writing and illumination, and the silversmith's work was negligible. Furniture was represented almost entirely by two or three examples from the workshops of Morris, who was, too, almost the only exhibitor of textiles.

Textiles were well represented at Burlington House, to which the firm founded by Morris contributed some attractive tapestries, as well as two looms, which when at work were always surrounded by a small crowd. Among many beautiful fabrics shown in this room should be mentioned the damask in purple and dull gold (82), and the "Orchard" tapestry (78) shown by Mr. Edmund Hunter; the hand-woven silk bedspread in rose and gold by Miss Inez E. Skrine (5), and the hand-woven fabric (27) designed by Mr. Reginald Warner and exhibited by the Gainsborough Silk

ARTS AND CRAFTS EXHIBITION, ROYAL
ACADEMY, RETROSPECTIVE ROOM, FROM
WILLIAM MORRIS, 1834-1896, TO WILFRID
CRANE, 1845-1915



The Arts and Crafts Exhibition

Weaving Company. Fans, lace, and needlework of all kinds were shown in the cases, and a few good pieces of pottery were also to be seen in the room, among them a shapely vase of bluish-green exhibited by the Pilkington Tile and Pottery Company, and some large two-handled vases designed by A. H. and Louise Powell.

The old Water-Colour Gallery at Burlington House was transformed into five rooms, the largest of which was devoted, so far as the walls were concerned, chiefly to lithography, designs for stained glass, and drawings of various kinds. In the cases were examples by Miss Gwen White, Miss Lucia B. Bergner, Miss Louisa Benjamin, Miss Gertrude De la Mare, and others, of that work in stained wood which is practised with so much success at the Regent Street Polytechnic, and of which numerous articles were recently reproduced in this Magazine. In the Lithograph Room also were placed two of Mrs. Phoebe Stabler's capital designs in lead for the adornment of gardens, the little figure of a girl carrying a huge garland of fruit and flowers (91), and the ingeniously contrived *Bird Bath* (152) which we have already illustrated. Some of the smaller apartments on either side of this room were occupied by the Royal College of Art and the Birmingham Municipal School of Art, the only institutions of this kind that showed collective exhibits. The Birmingham group contained more than 120

objects, ranging from jewellery, silversmith's work, and steel dies, to embroidery and designs for stained glass. It was in every way creditable to Birmingham, and it is a pity that there were no representative groups from such great London schools of the applied arts as the Central and Camberwell, whose students, however, gave valuable assistance in the decoration of the galleries.

In the room occupied by the Royal College of Art the work of the embroidery class alone was represented, and among the many articles shown by Mrs. A. H. Christie's clever pupils the sampler was very much in evidence, as it was, too, in other parts of the exhibition. Apparently there is a revival of the fashion for the sampler, in executing which the modern girls show themselves to be as skilful as their forebears of bygone centuries. Some of those from the Royal College of Art are topical, and should be interesting, if preserved, to future generations. Such are Miss C. N. Crew's *War Sampler* (189), and Miss H. Wheeler's *London Town, 1916*.

Most of the metal work and jewellery at the exhibition was arranged in the small gallery familiar to visitors to the Royal Academy as the Black and White Room. Here was a fine group of enamels by Mr. Harold Stabler, small decorative plaques remarkable for originality of design as well as for their colour. In a case close by was the casket of silver, gold, and enamel made by the



SIDEBOARD IN ENGLISH WALNUT AND EBONY, DESIGNED BY ERNEST W. GIMSON, EXECUTED BY E. SMITH AND H. DAVOLL.
(Lent by Allan Tangye, Esq.)



ARTS AND CRAFTS EXHIBITION, THE "HALL OF HEROES," DESIGNED BY HENRY WILSON, CONSTRUCTIONAL WORK BY F. W. TROUP

The Arts and Crafts Exhibition



ARTS AND CRAFTS EXHIBITION : "ECCLESIASTIC." DESIGNED BY HENRY WILSON.
APSIDAL CHAPELS BY LOUIS DAVIS AND REGINALD HALLWARD (*See opposite*)

same artist for the Fishmongers' Company for presentation to Lord French, by whom it was lent for exhibition. The casket, illustrated last month in *THE STUDIO*, is a fine piece of work, in the decoration of which the Russian Bear, the French Cock, and the British and Belgian Lions are introduced. The lid is adorned with an ingenious pattern in gold of English heraldic lions and the lilies of France, and the inner case of ebony is divided into two compartments, one for the roll and the other for cigarettes.

The President of the Arts and Crafts Society, Mr. Henry Wilson, showed in this room a case of jewellery and another of silver. The jewellery, excellent in workmanship and uncommon in design, included among many things of interest a striking tiara lent by Lady Llewellyn Smith. Another good collection of jewellery came from Mr. and Mrs. Gaskin, and among others who contributed interesting pieces were Mr. William T. Blackband, Miss Kate M. Eadie, Miss Cecilia

Adams, Miss Kathleen Adshead and the Misses Ramsay. The combinations of silver and shagreen shown by Mr. J. Paul Cooper were attractive, notably the octagonal casket (200 v) and the small circular box in black shagreen and silver. Good work in silver was also contributed by Mr. C. R. Ashbee, Mr. Edward Spencer, and Mr. Alexander Fisher; Mrs. Richter showed a case of beadwork; and in another case hanging on the wall near the doorway was a collection of gems—onyx, cornelian, moonstone, quartz, agate, and crystal—ably carved in portrait and other designs by Mr. Cecil Thomas.

Mr. Wilson's scheme of reconstruction included the building of four small rooms in the Fourth Gallery and three in the Fifth Gallery, and the considerable spaces that remained were christened respectively Domus No. 1 and Domus No. 2. Domus No. 1 recalled the Arts and Crafts exhibitions of earlier years, for it contained examples of many industries arranged indiscriminately, and



APSIDAL CHANTEL, DESIGNED AND EXECUTED BY
REGINALD HALLWARD WITH THE ASSISTANCE
OF MRS. HALLWARD, PATIENCE HALLWARD,
MARGARIT B. CALKIN, AND PAULINE MOLL

The Arts and Crafts Exhibition

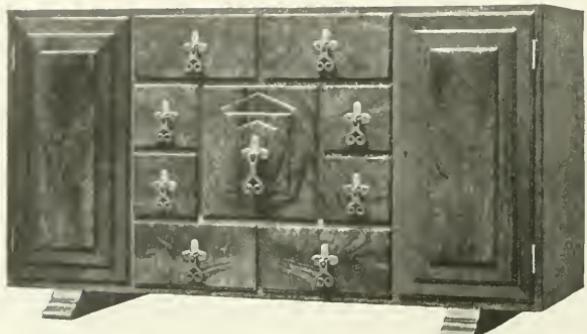
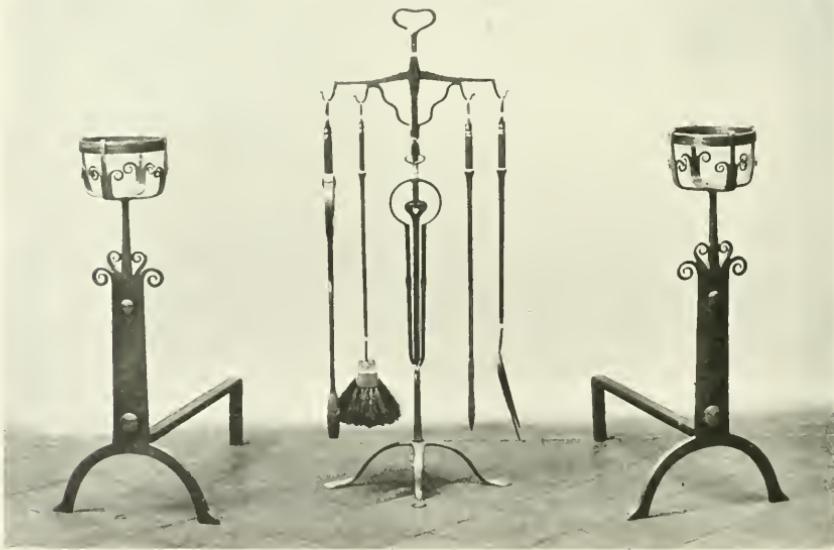


TABLE CABINET IN ENGLISH WALNUT
DESIGNED BY ERNEST W. GIMSON; EXECUTED BY P. BURCHETT

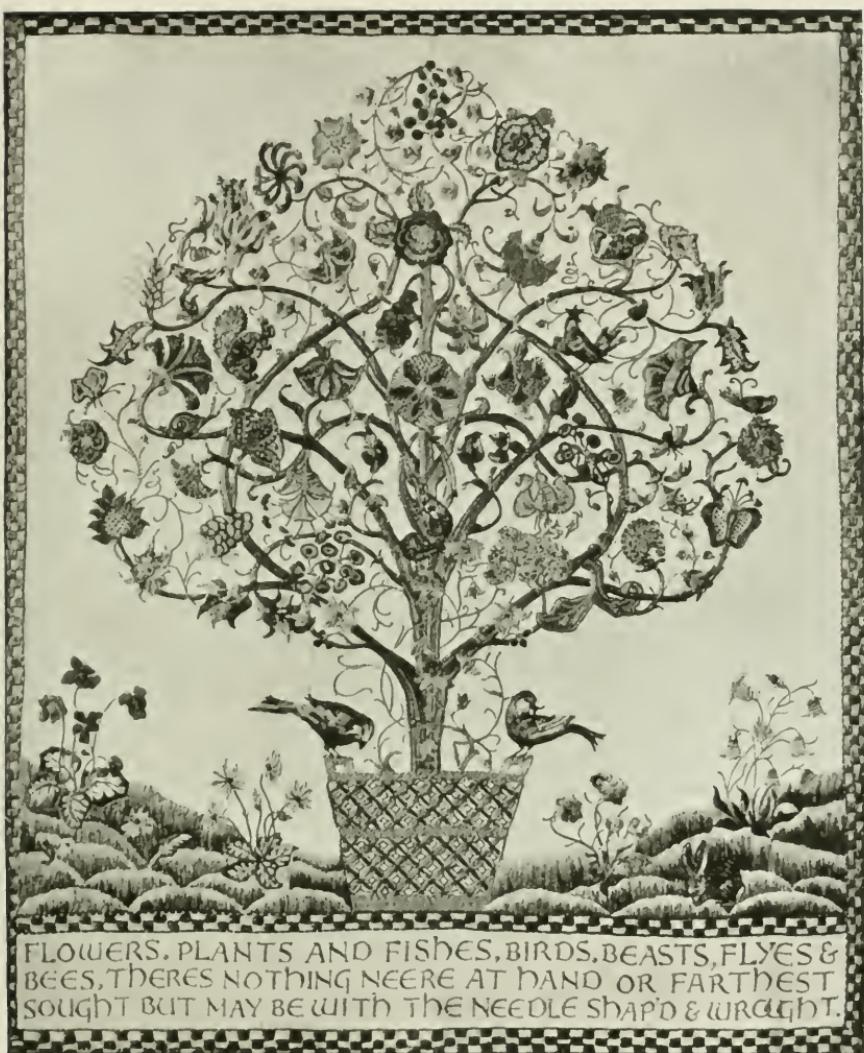
among them the only dresser—a very good one designed by Mr. Ambrose Heal—that found its way to Burlington House. Mr. Heal showed near the dresser one of the three bedsteads in the exhibition a little four-poster of walnut wood, and there was another close by in the attractive bedroom for a small country house designed by

Mr. A. H. Christie and Mrs. Christie and Mr. F. W. Troup. The Christie bedstead was of iron with painted decoration, and the furniture of the bedroom with its white-curtained window, looking out into Domus No. 1, included specimens of the work of Mr. E. W. Gimson, Mr. Sidney H. Barnsley, Mr. Robert Christie, Mr. T. Okey, and Mr. Norman Jewson.

Another bedroom, opening out of Domus No. 2, was furnished by the Women's Guild of Arts, and the descriptive notes in the catalogue seem to suggest that its designers had economy in view when they were planning it. "A lady's bedroom," we are told, "has been furnished by the Women's Guild of Arts, in which elaboration and luxury have been purposely avoided." Those who read



FIRE IMPLEMENTS DESIGNED BY ERNEST W. GIMSON—THE FIREDOGS EXECUTED BY S. MUSTOE;
THE SET ON STAND BY ALFRED BUCKNELL



FLOWERS, PLANTS AND FISHES, BIRDS, BEASTS, FLYES &
BEE'S, THERE'S NOTHING NEERE AT HAND OR FARTHEST
SOUGHT BUT MAY BE WITH THE NEEDLE SHAP'D & WRUGHT.

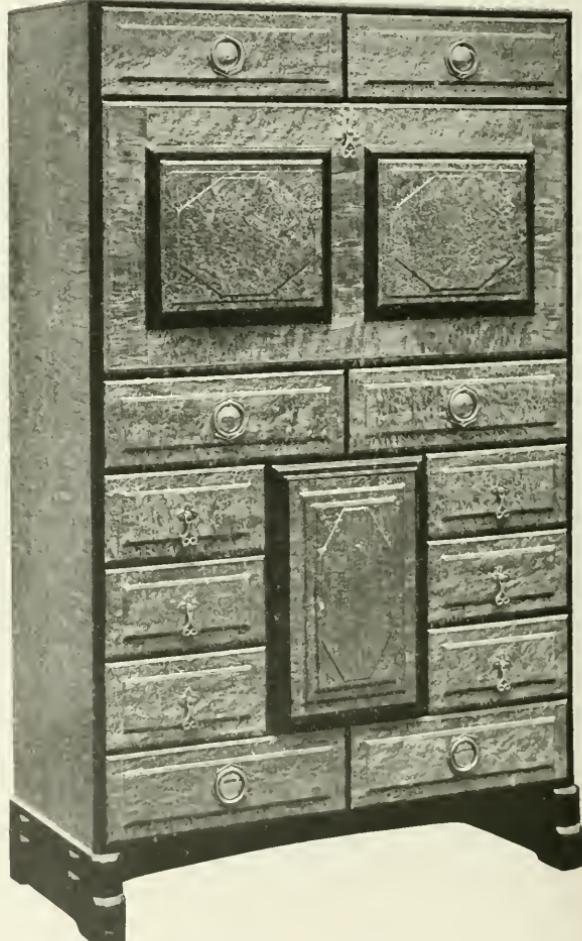
EMBROIDERY PANEL "A FLOWERING
TREE." DESIGNED AND EXECUTED
BY E. RUTH RAYNER

The Arts and Crafts Exhibition

this note would naturally expect to find that it referred to a bedroom furnished at a moderate cost, but the reverse was the case. Some of the articles in the room in which elaboration and luxury had been purposely avoided were not priced in the catalogue, but the total cost of those that were priced approached £500. The price of the bedstead alone, with the hangings, was £170! Other small rooms in the exhibition were designed or arranged by Mrs. Louise Powell, Mr. Allan F. Vigers: and Miss May Morris jointly with Mr. Ernest W. Gimson. The last named of the three was by far the most successful, sober and reserved in its general scheme, not too crowded, and hung with a Morris paper that formed a fitting background for Mr. Gimson's excellent furniture. The Gimson cabinet work was in fact one of the best features of the exhibition, the furniture in which would have made a poor appearance without the sideboards, tables, chairs, and other pieces produced in the village workshops at Sapperton in Gloucestershire. There should be hope indeed for the revival of village industries when work like this is the result. But a master craftsman is essential to the production of examples such as those from Sapperton, and while villages are many master craftsmen are few. Several examples of Mr. Gimson's furniture exhibited in Domus No. 1 or No. 2 are shown in the illustrations that accompany

this article, together with another work from the same galleries—Miss E. Ruth Rayner's embroidered panel (245) *A Flowering Tree*.

Many good book-covers were shown in the cases in Domus No. 2 and the University Room which adjoined it. Printed books, illuminated manuscripts by Mr. Graily Hewitt, Miss Margaret B. Calkin and others; and decorated and illuminated books shown by Mr. Allan F. Vigers were



WRITING CABINET IN BURR ELM AND EBONY, DESIGNED AND EXECUTED BY ERNEST W. GIMSON (Lent by Mrs. Cecil Firth)

ARTS AND CRAFTS EXHIBITION: THE TEXTILE ROOM



The Arts and Crafts Exhibition



WRITING CABINET IN ENGLISH WALNUT
DESIGNED BY ERNEST W. GIMSON; EXECUTED BY R. COBB

also displayed in Domus No. 2, as well as numbers of designs, drawings, bookplates, book illustrations and cartoons.

The four apsidal chapels in the Central Hall at Burlington House were designed by Mr. Henry Wilson, Mr. Louis Davis, Mr. Reginald Hallward and Mr. Charles S. Spooner. The most uncommon of them was that by Mr. Hallward, in which a painted altar-piece, representing the Mother of Humanity with the remnant of her children escaping from the bondage of outworn beliefs, was backed by a screen of black lacquer. The silver altar-cross, candlesticks and vases for the High Altar at Liverpool Cathedral, designed by Mr. W. Bainbridge Reynolds in collaboration with Mr. Gilbert Scott, were shown in the Central Hall (rechristened "Ecclesiastic" by the Arts and Crafts Society), and close by in the adjoining Municipal Hall was the altar designed by Miss Jessie Bayes and illustrated last month in the first article on the exhibition. This altar, the most ambitious and probably the most successful of this artist's works, is carried out in a rich scheme of blue and gold, with curtains of blue and purple shot with gold that add to the general

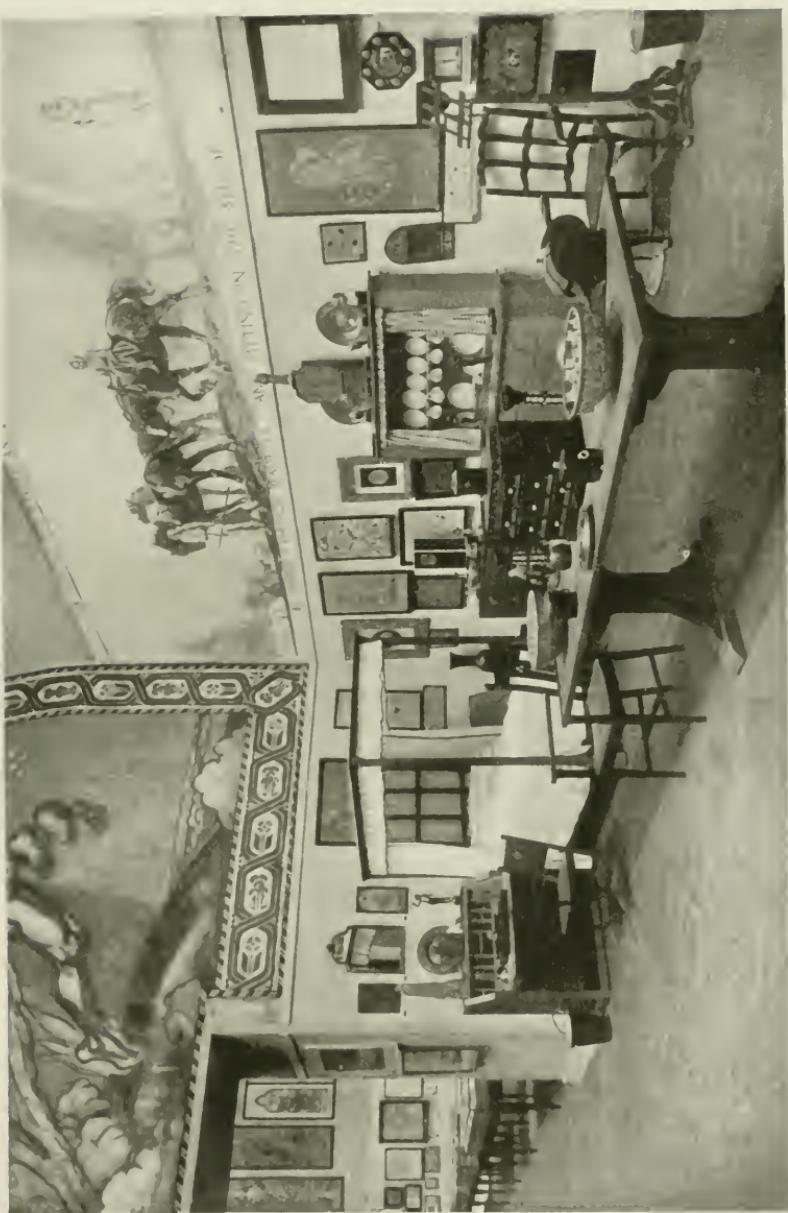
harmony. The triptych represents a vision of nine angels supporting the mystic chalice, and the chalice is repeated in the centre of the frontal, where the figures typify the Four Elements.

Some good pottery was to be seen in the Municipal Hall, and interesting glass by Mr. Harry J. Powell and Miss Nelia Casella. A fine case of domestic pottery was contributed by Mr. and Mrs. Alfred Powell, and a group of lustre ware by Sir Edward Elton. The Pilkington Tile and Pottery Company was well represented here, and the work of Mr. W. Howson Taylor, Mr. and Mrs. Phoebe Stabler, Mr. Thackeray Turner, Mr. P. H. Tunnicliff, Messrs. Alfred and Henry Hopkins, Miss Frances E. Richards, and others : all helped to give interest to the section. W. T. WHITLEY.

[In a later number we hope to give a few further illustrations of objects which could not be photographed to advantage in the galleries while the exhibition was open.—EDITOR.]



MAHOGANY CABINET WITH SILVER HANDLES
DESIGNED AND EXECUTED BY ERNEST W. GIMSON
(Lent by J. Henry Thomas, Esq.)



ARTS AND CRAFTS EXHIBITION: "DOMUS"
No. 1 WITH DECORATIONS BY T. WALTER
WEST, R.W.S., AND JAMES GUTHRIE

Henri Harpignies: In Memoriam

HENRI HARPIGNIES: IN MEMORIAM. BY G. FREDERIC LEES.

LIKE one of those forest giants whose stately rugged forms he loved so well to depict, Henri Harpignies lived on until well-nigh a century old. He had just completed his ninety-seventh year when, in August, he passed away at St. Privé, in the Vonne. Wholly absorbed in his life's work until the very end, no more noble or more inspiring example of steadfastness in art and a love of Nature can be found than that of the landscape painter who, among his fellow-artists in France, came to be familiarly known as the "Old Oak." For whatever the outside world might be thinking or doing, he hardly ever (apart from his occasional divagations into the realm of music) paused in his labours—his loving task of interpreting the rustic beauties of Auvergne and the Haut-Bourbonnais, the elusive morning and evening effects on the banks of the rivers of Touraine, or the subtle Italianesque atmosphere and colour of Provence.

Harpignies, who was the *doyen* of French painters, and in the writing of whose life it would be neces-

sary to retrace the whole history of French landscape art in the nineteenth century, was born in 1819 at Valenciennes. Like many other artists who attained celebrity, he met with little encouragement from his father (a man of commerce with interests in iron and sugar at Anzin and Denain) when, as a youth, he showed a disposition to follow the profession of art. At the age of fifteen he expressed a wish to become an artist, and, his school-days over, he kept this object ever in view. Whilst travelling for his father from village to village, he is said to have spent his leisure hours in noting, in a pocket sketch book, the landscapes which charmed him. "These first essays in art," says M. Thiébault-Sisson, "were wholly unlike, both in feeling and in execution, the vignettes which then delighted the public, and in which artists thought they were always obliged, not to interpret Nature literally, but to dwarf and deform it, so as to make it acceptable." Submission to parental authority brought its reward in time: his father at first allowed him to follow the advice of an old local artist and finally—some say on the recommendation of a M. Lachaise, others on that of an influential friend, the chemist Jean Baptiste



"CAP-MARTIN"

(Zoubalof Collection, Petit-Palais, Paris)

WATER-COLOUR BY HENRI HARPIGNIES

Henri Harpignies: In Memoriam



"IN ITALY"

WATER-COLOUR BY HENRI HARPIGNIES



"NICE"

WATER-COLOUR BY HENRI HARPIGNIES

(*Chateau Carron, Petit-Duc, Paris*)

Henri Harpignies : In Memoriam

Dumas, then Minister of the Interior—to leave for Paris, where, with an allowance of 150 francs a month, which made him, like Manet, in the eyes of his studio comrades, a veritable *fil de famille*, he became a pupil of Achard, the landscape painter and etcher. He was then twenty-seven.

A curious example of an artist who made a tardy beginning with the serious study of the principles of art and whose development was remarkably slow, Harpignies did not begin to paint his first pictures or to exhibit seriously until he was well over thirty. Having worked with Achard from 1846 to 1849, he went, at his master's suggestion, to Italy, where, in Rome, Naples and Capri, he spent two years.

Italy, as Harpignies often used to tell those who went to see him at his studio in the Rue Coetlogon, in Paris, exercised a great influence on his talent and imagination. "It was Rome which formed, created, sustained me—and which sustains me still; it is to Rome that I owe not only my most noble emotions but also my finest inspirations," he told his friends. "That is what should be said above everything, so that all who desire to learn can go there and, face to face with beauty, realise how enchanting it is."

So far so good; but it was not until much later that the artist wholly benefited by his visions and the spirit of Italy. Viewing his work as a whole, it is easy to detect that he was for a long time hampered, like all the landscape painters of the First Empire, by the tools at his disposal, to wit the very fine brushes then used, and which resulted in a petty and cold interpretation of Nature. Moreover, the

artist himself was well aware of this and cast aside his *pinceaux* for flat brushes. But the perfect handling of these came only through long practice. Early evidence that he was mastering their use is seen in the pictures which he painted about 1856 on the plains bordering the Rhine.

Corot and Théodore Rousseau were the two great sources whence the art of Harpignies sprang. The poetry of the one, the strength and correctness of design of the other constantly inspired him until he had formed a style which was wholly his own. But development, as I have said, was remarkably slow. It was not until he was forty-seven—in 1866—that he received his first medal for a picture,



"WINTER WOODLAND SCENE IN THE ALLIER"

WATER-COLOUR BY HENRI HARPIGNIES
(Zoubaloff Collection, Petit-Palais, Paris)

Henri Harpignies: In Memoriam



"THE OLD PROMENADE, NICE"

(Zoubaloff Collection, Petit-Palais, Paris)

OIL PAINTING BY HENRI HARPIGNIES

called *Le Soir: Souvenir de la Campagne de Rome*, which was bought for the Luxembourg. He had by that time entered well on what may be called his second period, when connoisseurs began to remark that a new and great artist, with a distinct note of his own, was among them. A number of fine examples of this period in the life of Harpignies are to be seen in the Petit-Palais, in Paris, thanks to the generosity of M.

Jacques Zoubaloff.

Henceforth, Harpignies proceeded from triumph to triumph. His famous picture *Le Saut du Loup: rue prise sur l'Allier* was exhibited at the Universal Exhibition of 1878, side by side with an equally beautiful work *Les Chênes du Château-Renard*, and marked a fresh departure. The Department of the Allier, forming part of Auvergne, was destined to play an important part in Harpignies' work. He went there by chance for a six weeks' visit and was so enchanted with the beauties he found that he stayed eighteen months and continued to visit it year after year. The

sleepy village of Hérisson, which, with its exquisitely proportioned church, lies half-buried in fine trees on the banks of the Allier, are *Lisière de bois sur les bords de l'Allier*, *Un beau temps sur les bords de l'Allier*, 1861; *Vue prise dans l'Allier*, a water-colour painted in November 1870; *Les bords de l'Aumance* and *La Vallée de l'Aumance*, 1874 and 1875; *Souvenir d'Auvergne*, 1875;



"THE VILLAGE SQUARE, HÉRISSON"

OIL PAINTING BY HENRI HARPIGNIES
(Petit-Palais, Paris)

Henri Harpignies : In Memoriam

La Place d'Hérisson and *Le petit village de Chasteloy*, water-colours of 1876 and 1877; *Le Vieux Noyer* and *Les Dindons de Mme. Hérouet*, two souvenirs of the Allier of 1878 and 1879.

As a water-colour artist, Harpignies was without a rival in France. His work in this branch of art cannot be too highly praised, for whilst attaining pre-eminence he proved himself to be a veritable pioneer. Having worked incessantly at water-colours for fourteen years, he at last decided to exhibit them for the first time at the 1864 Salon, and although only a chosen few may have immediately recognised how beautifully fresh and limpid these little works were—how different from the weak and finicking productions of the water-colourists of the Second Empire it was not long before others were taking their inspiration from him. As one of the forerunners, if not the founder, of the modern school of water-colour painting in France, his work was much appreciated abroad, especially in England and the United States.

It was, I imagine, his water-colours rather than his oil paintings which made the work of Henri Harpignies known among English art lovers. By some among us, indeed, his vigorous art was never recognised at all, as shown by a curious incident which arose nearly twenty years ago, when the great artist, for a magnificent picture of *The Banks of the Rhône*, received the highest Salon award—the *médaille d'honneur*. The year after, Harpignies ventured to send this superb work, in which the earth, the water and the trees formed one of the most enchanting poems of Nature imaginable, to the Royal Academy. Judge of his astonishment when he learnt that the jury had rejected it!

"He worked until his very last day," said M. Léon Bonnat, the painter of one of the best likenesses of Harpignies, "and his later works, ever bearing the impress of his strong originality, are in no way inferior to those of his youth and prime. With him there disappears one of the most glorious representatives of that

admirable pleiad of landscape painters who cast so much splendour on the French School. But Harpignies was not only a great painter and the most devoted of masters to his pupils: he was also a faithful friend whose charm he who writes these lines was able to appreciate for nearly sixty years. Possessing an opinionated character, like his vigorous art, he was fully conscious of his own value, and sometimes was not sparing in his criticism of those who did not share his views: but he often tempered his severity by the gentleness of his language and the infinite grace of the intonation of his voice."

No more fitting tribute than this, pronounced by the Director of the Ecole Nationale Supérieure des Beaux-Arts at the graveside of the "Old Oak," at Saint Privé, and in the presence of a large



"SPRING"

WATER-COLOUR BY HENRI HARPIGNIES
(Zoubalof Collection, Petit-Palais, Paris)



"BEAUVALLON (VARI)"

(Zoubaloff Collection, Petit-Palais, Paris.)

WATER COLOUR BY HENRI HARPIGNIES

number of artists and friends, could be desired. It concluded in a way which all will applaud—with words of thanks to the "devoted companion" of Henri Harpignies during his last years who, by the intelligent care with which she surrounded him, enabled the aged artist to continue to the last to paint from memory, since he could no longer go forth into the fields and woods.

much use has been made of woodwork, which consists of fumed pitch-pine.

Another residence at Broughty Ferry completed recently from the designs of the same firm of architects is "Whitethorns," belonging to Mr. John Ogilvie. It will be seen from the south view, illustrated on page 139, that the exterior walls are rough-casted, the base course of rough-dressed rubble being left exposed. The roof is covered with Scotch slates of mixed colourings. A feature of the house is the verandah, access to which is given from the dining-room and drawing room, and a balcony is formed over the verandah and drawing-room bay. The accommodation on the ground floor provides for three public rooms—a dining, drawing, and morning-room. All the internal woodwork is of Australian pine, stained and waxed to a dull finish. The floors are of oak. A special feature are the lighting arrangements in the drawing-room. It will be observed from the illustration of this room on page 140 that the electric lamps are inserted into domed recesses in the ceiling formed of plaster.

Allusion was made in *THE STUDIO* last year to the work of Mr. C. E. Mallows, F.R.I.B.A., whose untimely death caused that tribute to be written. Other articles had been published previously from

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

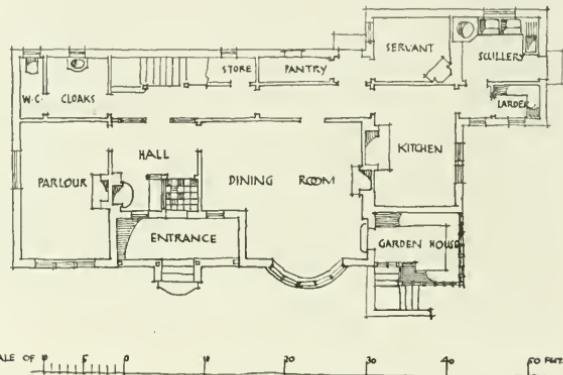
THAT Scotland is the home of much that is excellent in domestic architecture is amply proved by the numerous examples we have illustrated from time to time. A further example is furnished in the well balanced design of "Roycroft," Broughty Ferry, illustrated on the next page, built for Mr. David Halley. The architects were Messrs. Maclaren, Sons, and Soutar, of Dundee. It is of brick, the walls being finished rough-cast, and the roof is covered with hand made red tiles. The eaves are deeply projected, with gutters carried on wrought iron brackets. A simple treatment has been carried out internally; here

Recent Designs in Domestic Architecture

time to time, and the architect's scope had been indicated also by numerous illustrations. Some of these were from photographs of executed work, and others represented designs for houses and gardens of a kind which made an instant appeal by their charm and practical beauty. In expressing his ideas Mr. Mallows was particularly successful with his pencil, and by this means alone contributed much to the value and interest of modern art. In his professional work he was helped very much by his powers of expression, and while it was generally in black-and-white that he gave rein to his thoughts, he would often employ colour to indicate the full intentions of his design: the possibilities of house-building were thus presented to clients in a way which never failed to attract attention. Among such water-colour drawings was the one reproduced as a plate in this issue. It is more elaborate than usual, but is not less agreeable on

that account. The characteristics of the proposed building and the surrounding garden are suggested with pleasant simplicity and with the dignity due to so happy an essay in domestic architecture.

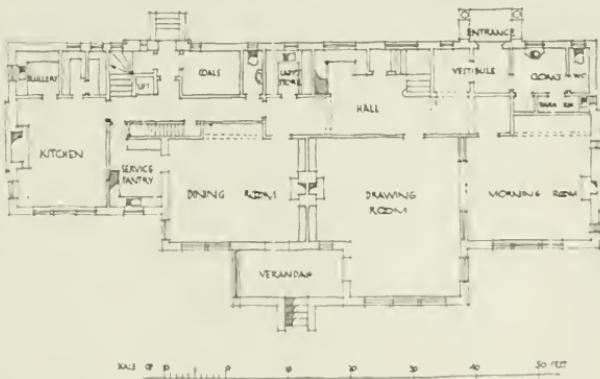
A timely suggestion has been made by the Ministry of Munitions that the public should take advantage of the suspension of all building operations save those of a minor kind, which has ensued from the Order in Council of last July, to get plans



"ROYCROFT," BROUGHTY FERRY



WHITETHORNS, BROUGHTY FERRY



"WHITETHORNS," BROUGHTY FERRY, SCOTLAND
MACLAREN SONS AND SOUTAR, ARCHITECTS

"THE STUDIO" YEAR-BOOK OF DECORATIVE ART, 1917.

THIS volume is now in course of preparation, and the Editor is prepared to consider designs with a view to illustration therein. An important section will again be devoted to recent work in exterior and interior domestic architecture, while interior decoration and the general equipment of the home will, as before, be fully dealt with. The

work will contain numerous examples of furniture, fireplaces, wall and ceiling decoration, stained glass, woodcarving, metal-work, pottery, porcelain, glassware, embroidery, textile fabrics, &c. Designs should be sent in not later than December 30, addressed to the Editor of "The Studio" Year Book, 44 Leicester Square, London, W.C. A short descriptive title and the name and address of the sender, clearly written, should appear on each drawing, photograph, &c., submitted.



DRAWING-ROOM, "WHITETHORNS," BROUGHTY FERRY

MACLAREN SONS AND SOUTAR, ARCHITECTS

(See page 137)

STUDIO-TALK.

(*From Our Own Correspondents.*)

LONDON.—On the first anniversary of Miss Edith Cavell's heroic death in Brussels the memorial triptych, of which we give an illustration on page 143, was unveiled by Dr. Addison, M.P., in the Nurses' Dining Room at the Shoreditch Infirmary, where Miss Cavell was engaged for about three years just before she took up her appointment as Matron at Brussels. The painting, which is the work of Mr. Gordon Forsyth of Manchester, whose decorative and pictorial work we have had the pleasure of reproducing on several occasions, is brilliant in colour, and "Charity," flanked by "Faith" and "Hope," has been chosen as most appropriately symbolising the career of the brave woman whose memory it perpetuates. The decoration is painted on oak and is enclosed in a richly carved frame, the work of Mr. J. Lenegan of Manchester.

All the leading Art societies which usually hold exhibitions in the autumn have again fulfilled their programmes, and there appears to have been no abatement of public interest in the displays they have offered. The International Society's exhibition at the Grosvenor Gallery and that of the "Old" Water-Colour Society in Pall Mall will continue open a little while longer, while the Royal Institute of Oil Painters and the Royal Society of British Artists closed their doors last month. Both the last named societies have contributed strong contingents to His Majesty's Forces, and of these not more than two or three were represented in the exhibitions of their respective societies.

The names of fourteen members of the Institute of Oil Painters are inscribed in the catalogue as serving with the Forces—Messrs. Oswald Birley, George J. Coates, T. C. Dugdale, Louis Ginnett, W. Lee Hankey, C. M. Q. Orchardson, Glyn W. Philpot, A.R.A., Montague Smyth,



DESIGN FOR A HOUSE AND GARDEN IN SURREY
BY THE LATE C. E. MALLOWS, F.R.I.B.A.



Studio-Talk

P. A. Staynes, Arthur Streeton, F. L. Van Someren, W. E. Webster, Frederic Whiting, and Norman Wilkinson, and two only (Mr. Smyth and Mr. Staynes) were represented on the walls of the Institute last month. Still, though the absence of a dozen members such as those named from the annual exhibition must inevitably have had a marked effect on the average quality of the work shown, the display as a whole was far from disappointing. The Institute honoured the memory of the late Mr. Douglas Almond by showing a group of his pictures, including some of the Breton subjects which this gifted artist painted in the months preceding his death. The late Sir James Linton was represented by a single small picture, which certainly did not show him at his best, nor was the high-water mark of Mr. Arthur Bell apparent in the works representing this recently deceased member. In the general body of exhibits we noted the following as among those of chief interest: Mr. Terrick Williams's *Rocks and Foam—St. Ives and Cloudland, Coast of Holland*, Mr. Harold Knight's *A Moorland Farm*

and *An Old Harbour*, Mr. Louis Sargent's *Porth, Newquay*, and *St. Ives Bay*, Mr. Will Ashton's *Rotterdam, Holland*, Mr. E. Reginald Frampton's *Alpine Idyll, Sussex*, and *The Sympathy of Earth and Sky* (the last with a rather curious effect of cloud), Mr. Spenlove-Spenlove's *On the Banks of the Yser*, Mr. Julius Olsson's *Moonlit Waters*, Mr. Gemmell-Hutchison's *In the Sunshine*, Mr. F. G. Cotman's *A Suffolk Chalk Pit*, Mr. W. B. E. Ranken's *La Chanson Grivoise* (panel for over-door) and *Portrait Sketch*, the still-life pieces by Miss Dorothea Landau, Mr. Frank Carter, and Mr. Davis Richter respectively, Mr. Oswald Moser's *Mrs. Ernest Mayer*, Mr. R. G. Eves's *Mrs. Fleming*, and Mr. Montague Smyth's *Day Dreams*.

The Royal Society of British Artists also has the names of fourteen artists on its Roll of Honour as having joined the Forces, and not one was represented in the recent autumn exhibition at the galleries in Suffolk Street, with the sole exception of Mr. Samuel Teed, who, as already recorded in these pages, has given his life for his country.



MEMORIAL TO NURSE CAPELLE IN SHOREDITCH INFIRMARY (See page 140)

BY GORDON M. FORSYTH

Apart from the small group of pictures which bore witness to Mr. Teed's unobtrusive but sincere art, the *Susannah and the Elders* of Mr. Frank Brangwyn, the President, somewhat similar to the version of the same subject which we reproduced in colour in February 1911, and a few other works, the exhibition contained little of outstanding interest, some of those whose pictures we have on former occasions noted with satisfaction being either not represented at all or showing work which compared unfavourably with their earlier achievement.

As regards the International Society, which too has some of its prominent members on active service, it is, of course, hardly necessary to say that the current display at the Grosvenor Gallery again lacks the international character of *ante-bellum* shows, for though among the exhibitors are several with foreign names, they are all or most of them the names of artists domiciled in the United Kingdom. The honours of the exhibition rest chiefly with Mr. Ambrose McEvoy, who shows four portraits in oil and one in water colour, the most important both as regards scale and as indicative of the artist's very personal methods being that of *Her Grace the Duchess of Marlborough*, though in respect of colour we prefer the half-length of *Mrs. Spender Clay*. Other notable essays in portraiture are shown by Mr. Gerald Kelly, Mr. Howard Somerville, Mr. P. H. de László (*Study of Two Indian Officers*, reproduced in our issue of August last), Mr. William Strang (*Panchita Zorolla*, a striking study in yellow and black), Mr. Oswald Birley (*Brigadier-General E. Morton*, one of the very few military portraits shown on this occasion), Mr. Georges Claeys (*Miss Montgomerie*), and Mr. G. W. Lambert, who has sent half a dozen very

interesting portrait-studies in pencil. Apart from portraiture the exhibition does not offer many figure-subjects of outstanding note, but we would mention especially Mr. F. H. Newbery's *In Lyon esse*, Mr. Russell Flint's *Woodman and Hamadryad*, Mr. P. Bertier's *Japonais à la Guitare*, Mrs. Laura Knight's *Le Carnaval*, Mr. Glyn Philpot's *Laocoön*, Mr. Strang's *In Wonderland* and *Decoration of Ceres*, and by way of antithesis to these two works both in method and subject, Miss Frances Hodgkins' forceful study of plebeian physiognomy, *Unshatterable*, Mr. Harold Knight's *Early Morning and Malloves*, both admirable examples of *plein-air* painting. Mr. Orpen is represented only by an early work, *The Play Scene in "Hamlet,"* a souvenir of his student days and as such certainly a remarkable accomplishment. There is little that is noteworthy in landscape painting beyond Mr. Cameron's *Cruachan Ben*, Mr. Lamorna Birch's *Tregiffian*, Mr. Gere's *The Slopes of Mottarone*, Mr. Peppercorn's *Early Morning* (a fine sea-coast study), Mr. Oliver Hall's



"MALLOWS"

(International Society)

BY HAROLD KNIGHT



"EARLY MORNING"
BY HAROLD KNIGHT

(International Society)



"IN LYONESSE"

(International Society)

OIL PAINTING BY FRA. H. NEWBERRY

Petworth: Skyline, Sergeant T. C. Dugdale's sketches of Egypt, and one or two others, but there are several interesting still-life pieces from Mr. G. W. Lambert, Mr. W. Nicholson, Mr. Berrieri, and Miss Bertha Hornung; and among the few animal paintings there is a remarkably clever study of a bull-dog *Binks* by Mrs. Nicholson. Mr. Dugdale besides some Egyptian water-colours has sent some drawings of Gallipoli, and another reminiscence of that unfortunate campaign is a pastel, *Farewell to Helles*, by Lieut. Commr. Cadogan. Among the few lithographs on view is the charming *Study of a Head* by Miss Dorothea Landau which we reproduce.

Military exigencies have not affected the Royal

146

Society of Painters in Water Colours as they have other Art Societies with a membership largely recruited from the younger men, and consequently its Winter Exhibition, which will continue open till the middle of January, presents very much the same aspect as its predecessors of recent years. Though, however, it contains, as these exhibitions always do, much that is worthy of respect from the older members, we think that its chief strength on this occasion lies with the contributions of some of the artists who have joined the Society in the course of the last few years, and that the infusion of "new blood" by the accession of Mr. Lamorna Birch, Mr. Murray Smith, Mr. Russell Flint, Mrs. Laura Knight, Mr. Cayley Robinson, and other newcomers has had a salutary influence





"DACIA," OIL PAINTING BY
HERBERT SOMERVILLE

(International Society)

All the artists named are well represented in the exhibition, and we would mention especially Mr. Lamorna Birch's *Silvery Morning*—*Holme Lacy*, *Hereford*, and *Chepstow Castle*, Mr. Murray Smith's *Hills of Silence* and *The Pied Clouds come and go*, Mr. Russell Flint's *A Merry Company* and *Judith*, Mrs. Knight's *The Surf*, *Newlyn Beach*, and *The Fair at Night*, Mr. Cayley Robinson's *The Winter Sun*. Among works sent by members of longer standing which give strength to the present display are Mr. Byam Shaw's arresting interpretation of an incident in Shakespeare's "King Henry VI," *She shall not strike Dame Eleanor unrevenged*, Mr. Charles Sims's *The Necklace*, Mr. R. W. Allan's *The Taj, Agra*, and *Damascus*, Mr. Walter West's *A British Idyll*, 1916, Mr. Albert Goodwin's *Lighting the Beacon Fire*—*The Coming of the Armada*, and *Stonecrop on the Higher Alps*, Mr. Robert Little's *Edinburgh Castle*, Mr. D. Y. Cameron's *Castle Urquhart* and *Morven and Mull*, Mr. W. J. Wainwright's *An Old Sailmaker*, Mr. Edwin Alexander's studies of animal life, and Mr. Rackham's fairy-tale fantasies, *Little All-Alone* and *Old Mother What's-her-Name*.

As pointed out by Mr. Seaby in his recent article on the Exhibition of Toys at the Whitechapel Art Gallery, the building up in this country of a new industry such as the making of toys, for which until the outbreak of war we were almost wholly dependent on Germany, is no easy matter, but it is gratifying to note that, thanks to the efforts of various organisations, the movement has made a good start and promises to become an asset of national importance. Foremost among the institutions which have taken up this line of work is that which, perpetuating the memory of

that great and far-sighted soldier, Field-Marshal Lord Roberts, has for its aim the employment of disabled soldiers and sailors, and is thus helping to solve one of the most pressing problems arising out of the war. A large number of men who have sacrificed a limb—and in some cases more than one limb—in the country's cause are now occupied in the Lord Roberts Memorial Workshops making toys and useful articles of all kinds. Our illustration shows some of the playthings made in the workshops, together with some of a different origin. They form part—and, of course, only a small part—of an exhibition at Waylett's, 17 Upper George Street, Bryanston Square, where the productions of the workshops may be seen, together with a large variety of the now popular "jig-saw" puzzle



NICHOLAS GATTY "CALENDAR" DOLLS, TOYS MADE IN THE LORD ROBERTS MEMORIAL WORKSHOPS, ETC.



THE CHANGELING FROM A
WATER COLOUR BY G. M. HUDSON

Studio-Talk

pictures. In design and quality of workmanship these toys leave nothing to be desired: they are attractive in appearance and constructed to stand the usage to which they are likely to be subjected. The charming "calendar" dolls shown in our illustration are the work of ladies, and are, we understand, also a feature of Messrs. Liberty and Co.'s Christmas show in Regent Street.

Miss Gwynedd Hudson, whose water-colour *The Changeling* we reproduce in colour, has since her student days at the Municipal School of Art, Brighton, when she gained distinction in the National Competition, devoted herself very successfully to book-illustration, and in particular to illustration of the kind represented in this drawing—namely fairy tales, fables, and so forth. More than once we have noted her work in the exhibitions of the Arts and Crafts Society, but chiefly it is to be seen in those of the Sussex Women's Art Club at Brighton.

GLASGOW.—That there is a witchery about Art that still eludes the many relatively decided definitions assigned to it, is continually being evinced. Surely there must be something in its call more melodious than the brassy clash of the cymbals of fame to cause men to leave a clear road to prosperity, and follow a misty way of echoes. Perhaps it is the desire in man to create, and that amidst the artist's varied mediums he finds most freedom, a single religion and universal brotherhood.

It is not W. H. Clarke alone and his work that evoke these thoughts: for there are not a few painters who have, unsought, attained enviable positions as artists, after having in early life thrown over more easily predicted opportunities of commercial success. It is only within the last few years that Mr. Clarke renounced an exceptionally lucrative profession, and having bid farewell to the big city and its ways, found as a haven the quaint



old royal burgh town of Kirkcudbright, wherein to discover the joys and troubles of an artist's life.

He was not, however, unacquainted with the ways and methods of a painter's career; for odd hours and spare days from city work had all been devoted to mingling with art and artists, and not a few of his canvases found themselves in good company in the various Scottish exhibitions. It is not uncommon to find the most energy expended by those who practise the painter's craft in their leisure moments, and most indolence amongst those whose time is less limited. Idleness, however, is not one of Mr. Clarke's failings. Never have I known an artist who works more assiduously early and late—not that his output is by any means prolific, but that each new canvas when it emerges from his hands shows a marked technical and assured advance.

Having an idyllic sense of colour, sunlight and the pastoral life surrounding farm steadings and the intimate woodlands perhaps captivate him most, as it is in such simple subjects that one finds the greatest individualism as well as distinct personality of the artist. In his smaller spontaneous figure pastorals especially there is a charm that endures. Whether he will ultimately be counted with the rare artists of the genre he has chosen, it is too early to say; still in the springtime of life many years, it may be hoped, lie before him, and what he has done and is still doing shows him to be no self-satisfied wayfarer on the uphill road he has voluntarily chosen to follow. E. A. T.

REVIEWS AND NOTICES.

The Relation of Sculpture to Architecture. By T. P. BENNETT, A.R.I.B.A. (Cambridge: The University Press.) 15s. net.—The author notes the growing use of sculpture upon important buildings in various parts of the country. He points out that it is possible to have beautiful modelling which may be utterly bad decoration, and condemns outrage of form which seeks to be taken for originality. "If an artist has originality," he writes, "he need never fear that it will remain unexpressed. . . . The greater his personality and the more natural his expression, the greater will be this effect." After reviewing the historic periods of architecture from the Egyptian to the English Renaissance, the author turns to



"THE GOATHERD"

(The Property of J. Kiunaird, Esq.)

BY W. H. CLARKE



THE EDGE OF THE WOOD
OIL PAINTING BY W. H. CLARKE

"SUNLIT PASTURES"
BY W. H. CLARKE



Reviews and Notices

decorative sculpture, the placing and surroundings of monuments, group monuments, column monuments, arch monuments, etc., and the book is throughout illustrated by examples of all dates and from all countries. In conclusion he pleads for greater intercourse in such schools as those of the Royal Academy between sculptors and architects, and he thinks that architecture should be a compulsory subject of study for all sculptors. One fault we have to find with the book is that some of the modern features of architecture illustrated, no doubt to make clear a particular form of adaptation of statuary to masonry, are not, in themselves, entitled to the tribute paid them by their inclusion in this very serviceable and thoughtful treatise.

Beautiful Buildings in France and Belgium.
With descriptive notes by C. HARRISON TOWNS-
END, F.R.I.B.A. (London: T. Fisher Unwin.)

10s. 6d. net.—For the illustration of this attractive album, in which many of the architectural glories of France and Belgium are represented, Sam Prout, Clarkson Stanfield, Shotter Boys, William Callow, David Roberts, Joseph Nash and other artists who excelled in the portrayal of picturesque old buildings have been drawn upon. Though some of the edifices depicted—such as the town halls of Arras and Ypres and the Cathedrals of Malines and Rheims—have suffered grievously from the ravages of war, it is a consolation to think that most of them, all with a few exceptions located in or near the sphere of military operations, have so far survived unscathed. But apart from its relation to current events, the volume has an enduring interest as containing fine examples of pictorial art by artists of note whose reverence for the great masterpieces of another art was reflected in their work.

Joseph Pennell's Pictures of the Wonder of Work. (London: Wm. Heinemann.) 7s. 6d. net. "Work to-day," says Mr. Pennell in his introduction to this volume of reproductions, "is the greatest thing in the world, and the artist who best records it will be best remembered." We do not doubt that his own name will long be remembered in this connection, for though many artists have in these modern days extracted subject-matter for pictorial treatment from the world of industry, we know of no one—with the possible exception of Mr. Brangwyn—who has explored this source of pictorial inspiration to the same extent as Mr. Pennell. He has himself in the pages of this Magazine told us—apropos more particularly of that greatest of all the Wonders of Work of this age, the Panama Canal—how deeply impressed he has been by the phenomena to



"WINTER"

BY W. H. CLARKE

Reviews and Notices

the interpretation of which he has ardently devoted himself for many years, and now, in presenting this series of fifty-two reproductions of drawings, etchings, and lithographs made by him in Europe and America from 1881 onwards to the present day, he reiterates and amplifies his thoughts on the subject. There is a bigness about his own work which is in keeping with the themes he deals with, and though it is obvious that a monochromatic medium is incapable of yielding the same range of effects as colour, the artist's power to interpret such themes in terms of black and white is abundantly demonstrated in these reproductions.

London Revisited. By E. V. LUCAS. With sixteen drawings in colour by H. M. LIVENS and other illustrations. (London: Methuen and Co. Ltd.) 6s. net.—A companion to "A Wanderer in London" published ten years ago, this latest volume from Mr. Lucas's pen is like the earlier one interestingly digressive, and the Wanderer will again find abundance of readable matter. For the hero-worshipper there are two chapters enumerating the residences of famous people to which tablets have been fixed, and for the traveller whose interests incline towards art there is a complete list of the open-air statues of London, detailed notes on the pictures at the Guildhall and Hampton Court, and many jottings by the way. All save one of the monochrome illustrations are of works of art referred to in the text. Mr. Livens has followed his author beyond the confines of London proper and included among his sixteen drawings one of the Great Gateway, Hampton Court, and also an attractive view of Richmond Bridge. Of special interest among the others are the drawings of St. Martin's-in-the-Fields, the Temple Church, Inner Temple Hall, St. Dunstan's, Fleet Street, and the Horse Guards from the Park. The end papers consist of a reproduction of Mr. MacDonald Gill's curious map of London designed as a poster for the Underground Railways.

From Harbour to Harbour: The Story of Christchurch, Bournemouth, and Poole from the Earliest Times to the Present Day. By MRS. ARTHUR G. BELL. With twelve colour plates after paintings by ARTHUR G. BELL, R.I., R.O.I. (London: G. Bell and Sons, Ltd.) 10s. 6d. net. In the stretch of coast which Mrs. Bell explores so exhaustively in this volume the chief interest lies in the extremities, for though Bournemouth, which with its suburbs constitutes the major part of it, is a delightful and increasingly popular watering-place, the town itself is entirely modern, and therefore as regards historic associations has not

the same attractions as Christchurch on the east and Poole on the west, the beginnings of which carry us back to times immemorial. The author's narrative gains in interest from the fact that she has become familiar with the region dealt with from many years' residence in the locality, and has also become acquainted with its natural history, which is well worth study, especially in the neighbourhood of Hengisbury Head. A glimpse of this bit of coast forms the subject of one of the twelve illustrations in colour by the late Mr. Arthur Bell, whose art was at its best when recording picturesque points of view.

The Allies' Fairy Book With an introduction by EDMUND GOSSE, C.B., and illustrations by ARTHUR RACKHAM. (London: William Heinemann.) 6s. net.—It is probable that of the cosmopolitan collection of fairy tales which Mr. Gosse has selected for this volume, not more than two or three are familiar to the Anglo-Saxon child, and the book has therefore all the advantages of novelty. England, Scotland, Wales, Ireland, France, Italy, Portugal, Japan, Russia, Serbia, and Belgium, all contribute typical examples of their mythical romances. Roumania, having joined the Allies recently, is not represented, but will be in another edition, which is sure to come before long, for with the coloured illustrations by that magical interpreter of fairyland, Mr. Arthur Rackham, the book is bound to be popular.

The Medici Society's publications this season include a further series of their "Memorabilia" booklets containing excellent reproductions of ancient and modern masterpieces, with letterpress contributed by writers of note and printed in the beautifully clear type known as "eleven point Riccardi." *The Flight into Egypt*, *Dante in Art*, *St. George the Martyr*, *St. Michael the Archangel*, *The Legend of St. Christopher*, Wordsworth's *Happy Warrior* and other poems, *J. F. Millet, Painter of Labour*, are among the subjects of these little éditions-de-luxe, which are priced at 1s. 6d. net. The Society is also issuing as greeting cards reproductions in colour or monochrome of numerous pictures by Great Masters, and two by Louis Davis and Estella Canziani respectively, which are relevant to this time of war; also some attractive wall calendars for 1917 (1s. net), including one with a colour reproduction after Mr. Ambrogio Belli's *The Virgin Prayer*, and "Our Soldiers' and Sailors' Card of Honour" (2s. 6d. net), designed by Mr. A. S. Hartwick, in which space is provided for the insertion of a photograph.

THE LAY FIGURE: ON DISCRETION IN COLOUR.

"I wish our decorators would pay more attention to the management of colour," said the Art Critic. "Colour is a very important factor in design and the use of it is subject to certain rules which ought to be studied and respected."

"Rules again! How you do harp on rules!" cried the Young Artist. "Why must we always be hedged round by restrictions and limitations?"

"Because without what you call restrictions and limitations there can be neither coherence nor order," returned the Critic. "Without rules Art lapses into anarchy and becomes entirely unstable. Its meaning goes and its purpose disappears."

"But how can colour ever be subject to rules?" asked the Young Artist. "It is an emotion, and the expression of it is wholly personal. You cannot regulate emotions by red tape."

"If our emotions were not restrained by laws and regulations the world would be a funny place to live in," laughed the Man with the Red Tie. "I do believe in liberty: but I think all the same that if we were all to give way to our emotions without any check whatever the result would be anarchy in its most unpleasant form."

"Yes, and in Art the result would be the destruction of all standards of accomplishment," agreed the Critic. "A purely emotional Art would be as impossible as a purely emotional condition of society. It would express nothing but the momentary sentiment of the artist, and would be cut off entirely from all tradition and principle."

"That is all very well," protested the Young Artist; "but it seems to me that you are denying all scope to individuality. If everyone is to work by rule there is no chance for fresh ideas and there is no possibility of progress."

"There are some kinds of individuality that are better suppressed," suggested the Man with the Red Tie. "I am grateful sometimes for the rules which put the ideas of certain artists outside the pale. I should be sorry to see some men I could name permitted to make Art what they think it ought to be."

"Exactly! That is just the point," declared the Critic. "The individuality of the master is a thing to welcome and enjoy; but strangely enough it is always the master who is most scrupulous in his respect for rules: it is in the way he applies them that his individuality is most triumphantly displayed. It is the small man, the bungler and the crank, who finds rules irksome and thinks that

eccentricity is the only possible expression of individuality."

"Yet even the small man may have a distinct colour emotion, and I cannot see why he should not be allowed to express it," argued the Young Artist. "Why should he suppress his emotion to please people who are less sensitive than he is?"

"If he has a real colour emotion, a definite colour sense, and a knowledge of the way in which it should be used, I should say that in that respect at all events he ceased to be a small man," broke in the Man with the Red Tie.

"There you are right," agreed the Critic. "The man with a definite colour sense and the knowledge how to use it would always have a claim to consideration, and the emotion by which he was guided would have its measure of greatness. But a man like that would not defy sane rules, his instinct would keep him in the right track."

"Then what are you afraid of?" demanded the Young Artist. "If these men have such sound instincts, why will you not let them alone?"

"I am quite content to leave alone anyone who can be trusted," replied the Critic. "My objections are to the men who, having no sound instincts, claim that their extravagances represent a genuine emotion. This type of artist thinks that he can best prove his originality by offending the taste of all people who are more sensitive than he is, and by breaking all the laws of colour management that the masters observe. If you object to his blatancy he whines at once about your want of respect for his individuality and about your incapacity to appreciate a new point of view, when really your only desire is to evolve some order out of the chaos that he seeks to force upon you."

"But are there many artists of that sort?" asked the Young Artist.

"Yes, far too many," said the Critic. "If you look round the work that is being done at the present time you will find that a vast amount of it is either wilfully aggressive and unpleasant or is merely an evasion of colour—it is either offensively vulgar and inharmonious or unpleasantly dull and depressing. There is little discretion in the use of colour, little understanding of the science of arrangement, and little study of subtleties of combination. And as in decoration particularly the right management of colour is of supreme importance, all forms of decorative art are, as a consequence, suffering very seriously. Moreover, I see no hope of improvement until our decorative artists learn that undisciplined emotion is a curse rather than a blessing."

THE LAY FIGURE.

THE BUCCLEUCH MINIATURES AT THE VICTORIA AND ALBERT MUSEUM. BY T. MARTIN WOOD.

If any collection of works of art makes it clear, by contrast, that the dispersions of great collections are disasters, it is that of the Buccleuch miniatures. The comprehensive character of such a collection gives it great educational value. Apart from the history of the art of the Miniature which it unfolds, the exhibition of such a collection may well prove in the end to have a far-reaching influence in correcting the modern aspect and practice of the art. It will not be denied, I think, that to-day miniature-painting shows less inspiration than any other art that we practise upon the same principles as our ancestors. This art always seems to stand half in hand to the camera, with no conceit of its own, and with apology on its tongue for its desire to continue to exist.

The art of the miniature portrait is bounded on one side by that of the illuminated missal, and on the other by photography, but it is only collaterally related to these. It is in its true descent the art of Illustration, and is never to be rightly understood except in that light. Decorated lettering appeared later than the coloured page-picture. The portrait appeared in books before the ornamental letter. There will not be a school of miniature-painters again until the art is understood as being what it is, namely, Illustration. Its vitality rests with that conception of its mission. It need not illustrate words. It may illustrate costume, character, environment—every thing. The art of representation derives its vitality from one rule only, that the thing represented has charmed the artist. In those circumstances charm abides in the execution and sways the spectator.

The greatest of the miniature-painters is perhaps after all Nicholas Hilliard. He intoxicates us by his design, by a sense of pattern that is as lively and delicate as any master ever showed. And that he should build it all up on the subject of costume does not make it any less profound. The sea is not a more profound thing than a lace frill if it has not given the artist more pleasure. When an artist has represented the beauty in anything, he has reflected that part of the thing which is immortal while a reflection of it can be preserved. When a work of art falls in the esteem of posterity it falls by the weight of what was never beauty in it.

When Miniature engaged itself to the work of portraiture, it became so absorbed in the pure representation of character that everything else fell away from it, the gay vistas behind the figures which the Elizabethan miniaturist introduced, with other fairy things. And in giving up the portrayal of costume, with every elaboration of ornament of gold: in concentrating only on the character of the



MARY, QUEEN OF THE FRENCH COURT (ALLEGEDLY) PAINTED IN OIL, STYLE OF FLAN, CIRCA 1550.

The Buccleuch Miniatures

face, Miniature art left behind it the characteristics that related it to jewellery, which Hilliard, being a jeweller, enjoyed.

With the miniature regarded simply as an object that is exquisite throughout, there is no period to compare with the Elizabethan. The art of the miniature of that time is self-contained. Hilliard has not a rival: and the Olivers gradually let slip the charm of the art that he bequeathed them. When we begin to look at the *character* of a face, have we taken the first step away from the purely artistic judgment of the picture? When the interest of the face depicted excludes from present consciousness the grace of pattern and colour, to that extent have we ceased to respond to art:



ANNE CLIFFORD, COUNTESS OF DORSET (1590-1676)
BY ISAAC OLIVER

or does art also rest with rendering that interest of the face, is such interpretation of character the highest art of all? It must be conceded that it is generally considered to be so, and that in this Holbein and Samuel Cooper as miniaturists represent the highest that Miniature can attain to. In this aspect the head of Oliver Cromwell by Samuel Cooper (p. 168) is, I suppose, the greatest thing that the Buccleuch collection contains. This miniature was copied by Bernard Lens, the copy being in the Welbeck collection. It is easy to see, even from a reproduction of that copy, that by the one stage removed from life there is a great loss of vitality. Lens must have had Puritan leanings, for he leaves out the wart.

It was said of Cooper's miniatures that if a glass could expand them to the size of Vandyck's paintings they would appear to have been painted



QUEEN MARY I. (1516-1558)
PAINTED IN OIL BY ANTONIO MORO

for that proportion. Now this is in one sense true of all art on a small scale that reveals a perfect craftsman. The writer has seen the smallest



MARIE DE CLÈVES
PRINCESSE DE CONDÉ (1553-1574)
BY A CONTEMPORARY FRENCH ARTIST

heads by Teniers and Watteau enlarged to life-size on a screen. They assumed the bold character that is associated with the work of Hals. The drawing is not disintegrated by the process of enlargement. And the reason for this is that the



PRINCE EDWARD (LATER EDWARD VII)
ATTRIBUTED TO HANS HOLBEIN.

KING HENRY VIII IN HIS 35TH YEAR.
ARTIST UNKNOWN.

The Buccleuch Miniatures

vitality of draughtsmanship, however small to scale, rests with *sympathy* with form guiding the movement of the hand, rather than *observation* of detail dictating to the fingers. It is an actual process

mind of the man who sits before him, as he portrays him. It is because the fashionable modern exponents of Miniature assume such a negative attitude towards their sitters that their miniatures are so dull. They are "reflections" which nine times out of ten are poorer than the reflection in a lens.

To feel one man summing up another, that is the soul of the enjoyment of portraiture. It is the impressiveness of the judgments passed, as expressed in one small drawing after another, that gives to the art of Samuel Cooper an importance that makes the scale on which he works an irrelevant question altogether.



LADY ARABELLA STUART (1575-1615)
BY ISAAC OLIVER

of "modelling," from sympathetic knowledge that is going on, and it is in the heart of this process that that inter-action between the consciousness of artist and sitter takes place which produces what a photograph cannot give. The photograph can



GENERAL MONCK () BY NICHOLAS DIXON
(See miniature by S. Cooper on next page)



THOMAS HOWARD, VISCOUNT BINDON (d. 1610-11)
ATTRIBUTED TO PETER OLIVER

only reflect, it can make no advances. The word negative gives us its soul, but the attitude of the artist—the great one—is positive towards his sitter, advancing, so to speak, into the last recess of the

Cooper was the pupil of Hoskins, but contrary to all precedents, and succeeding custom, the pupil it was who was considered so able as to be charged to put in the heads while the master attached body and accessories. Apparently Cooper acquired the habit of contenting himself with finishing the face in his miniatures, leaving the rest merely suggested, perhaps with a view, sometimes, to completion by another hand. It was Cooper's practice to work a great deal by candle-light, as it enabled him to command more completely the shadows which reveal character. "Then with my wife to Cooper's," writes Pepys, "and there saw her sit, and he do do extraordinary things indeed."

Cooper had rivals in Thomas Flatman and Nicholas Dixon. Flatman was a poet and essayist as well as a painter of miniatures, and a fortune

The Buccleuch Miniatures

hunter too, it is said—in the description of his marriage. Dixon succeeded to Cooper as King's Limner.

The sudden change in the character of Miniature art which took place in the early part of the seventeenth century, as we see when we compare the flat decorative style of Hilliard and Isaac Oliver with that of Cooper, whose life their own just overlapped, was more than anything else due to the influence of Van Dyck in England. Van Dyck's pictures were copied by the Miniaturists of the seventeenth century with something of the reverence with which Nature would be copied. Charles I., than whom surely there has never been

beauty of Miniature. The miniatures of Boit and Zincke who employed enamel have often a metallic, almost aniline unpleasantness of colour aspect that grades them far below the works of the artists we have been considering.



OLIVER CROMWELL (1599-1658)
BY SAMUEL COOPER

a greater lover of pictures, desired to carry about on his person copies of the works of great Italian pictures in his collection. This demand perfected the art of copying. Sometimes copies, as in the picture of the Duke of Newcastle by Samuel Cooper after Vandyck, and in that of the Duchess of Cleveland by William Faithorne, our two full page illustrations, were on the scale of nine inches or a foot, very highly wrought, and gaining something over the originals by translucent quality of colour from the polish of the surface on which they were worked. The change from vellum to ivory was another cause in the change of the character of miniatures. And eventually ivory was to give place to enamel, but except in the case of Petiot this last modification did not assist the



GEORGE MONCK, DUKE OF ALBEMARLE, K.G. (1608-1670)
BY SAMUEL COOPER

One of the benefits that we derive from the exhibition of a collection of early miniatures of the importance of the Buccleuch collection is that it enables the public to see the art in its true perspective. A great deal of the vulgarity of the modern miniature seems to be based on a



SAMUEL BUTLER (1612-1680)
ATTRIBUTED TO SAMUEL COOPER



WILLIAM CAVENDISH, FIRST
DUKE OF NEWCASTLE
1592-1670. BY SAMUEL
COOPER, AFTER VAN DYCK

The Buccleuch Miniatures

conception of the art as summed up in the work of the later half of the eighteenth century—in the miniatures of Cosway, Engleheart and Plimer. This is referred to, indeed, as the golden age of Miniature, but there are many who would place that age at a previous time: that of Cooper, for instance. The present writer sees Miniature painting at its height with Hilliard and Oliver, when it has a life—if a fantastic one—and charm of its own; when it is not merely a portrait or a picture dwindle small, but a picture which could not be enlarged because the whole beauty of its

keep out intensity of expression in the face: to adopt towards the human countenance an attitude that almost relegates it to the background pattern with "still-life." Holbein's influence checked this in Hilliard to his considerable gain as an artist; for it is the vitality with which he represents the



KING JAMES II, WHEN DUKE OF YORK (1633-1701)
BY SAMUEL COOPER

composition resides with its jeweller-like love of small spaces: thus achieving concentration, such as that of the sonnet or of the epigram, which is not in any sense compression. But for the element of likeness-taking, entering in as an end—as an art in itself—we could not possibly compare the charm of the Miniature of any other time with that of the Hilliard period. I use the word *charm* in its true sense—as all words should be used in speaking of art—meaning that enchantment, that sorcery, by which a work of art takes possession of imagination and fancy for the moment to the exclusion of everything else in the world.

Hilliard called Holbein his master. Holbein's influence enabled Hilliard to improve his representation of the face. It sometimes is the instinct of a decorator, which Hilliard supremely was, to



MARY CROMWELL,
COUNTESS OF FAUCONBERG (1636-1712)
ATTRIBUTED TO JOHN HOSKINS

sitter that communicates interest to the elaborate accessories by which he surrounds them. Holbein himself figures in connection with the art for far more than the perfection of his own achievement.



KING CHARLES II. (1630-1685)
ATTRIBUTED TO SAMUEL COOPER



MRS HILLIARD, NEE BRANDON, WIFE
OF THE ARTIST, AT THE AGE OF 22



CATHERINE M'NEVETT,
COUNTES OF SUFFOLK



FRANCIS HOWARD, DUCHESS OF HAMMEND AND LENOIS 1576-1634

FROM THE MINIATURE PAINTINGS BY NICHOLAS HILLIARD IN THE DUKE OF BUCLEUCH'S COLLECTION,
NOW BEING EXHIBITED AT THE VICTORIA AND ALBERT MUSEUM.



BARBARA VILLIERS, COUNTESS OF
CASTELMAINE AND DUCHESS OF
CLEVELAND (1641-1709). BY
WILLIAM FAITHORNE, AFTER LELY

The Buccleuch Miniatures

He communicated to it the psychological bias of portraiture pure and simple which we have studied in its relationship to the art of the miniature as design.

The Enamel Miniature should receive attention on its own account. It originated with the fashion of decorating gems with infinitely small enamelled pictures of flowers and floral emblems. The enamels of Petitot are often on a scale smaller than that of any of the miniatures we have been regarding, the introduction of a portrait seems but an extension of the principle of the enamel flower-piece set in a ring or brooch. The Buccleuch collection is rich in this seventeenth-century development of the miniature-portrait, and in this new aspect of bright enamel miniature-

on porcelain. They were decorators but they never forgot Illustration. The possessor of the snuff-box was drawn to look into the design



THOMAS OSBORNE, FIRST EARL OF DANBY
AND FIRST DUKE OF LEEDS (1631-1712)
POSSIBLY BY S. COOPER



JOHN EVELYN (1620-1706)
BY A CONTEMPORARY ARTIST

because it was delightful; its subject next engaged his thought, and thought aroused sentiments—here



JAMES SCOTT, DUKE OF MONMOUTH AND BUCCLEUCH
(1649-1685)
AFTER S. COOPER, ATTRIBUTED TO MRS. ROSSE

painting returns to an old ideal. Much of the purity of effect of the Hilliard and Oliver method was developed from the art of mediaeval liturgical missals in which the brightness of stained glass had been the ideal. How far this more than natural brilliance of colour served the true ends of such matter-of-fact portraiture as that practised by the successors of Petitot is a question. The art of the miniature as we have it with Petitot was soon extended to snuff-boxes, patch-boxes and fan-sticks: passing in this fashion from portraiture to little subject-pictures, and finally to landscape. Enamellists in these days were often painters



A GENTLEMAN IN THE COSTUME OF THE QUEEN'S CHAMBER

1550-1600 IN THE COSTUME OF THE QUEEN'S CHAMBER BY NICHOLAS HILLARD

FROM THE ORIGINALS IN THE DUKE OF BRUNSWICK'S COLLECTION, VICTORIA AND ALBERT MUSEUM

The Buccleuch Miniatures

chiefly of garden landscape, the theatre of Love. In all this the dainty seventeenth and eighteenth century miniature, though it is given over to trivialities, shares the intention of the miniature art of the old breviaries in enticing the spectator to reverie.

In the middle of the eighteenth century another change took place in the ideal that miniaturists placed before themselves. The art of Cosway, Smart, and others is of the kind that could appear in a print as well as upon ivory. Cosway and his imitators were artists who could work on a small scale upon any surface. It cannot



JOHN, BARON BELASYSE (1614-1680)
INSCRIBED "S. COOPER J. 1646," BUT PERHAPS BY
JOHN HOSKINS

be maintained that the whole character of their art was determined by the exigencies of the art of the miniature itself. Indeed Cosway's free and often quite unfinished style, while it is delightful for his perfect sense of composition, seems to escape from that principle of "finish" which a surface as permanent as ivory demands. But this school is not richly represented in the Buccleuch collection. It is an old collection, and more than one great collection has joined another to make it what it is. The historian of English painting, Walpole, had a hand in its making, and before the cases at South Kensington in which it is now set out, it is impossible not to be affected by the rich historic associations that it provokes.

It must be most gratifying to the Duke of Buccleuch, that his loan of the collection to the Museum has met with a response from the public beyond all expectation. The interest it has aroused,



GEORGE WASHINGTON (1732-1799)
ENAMEL PAINTING BY WILLIAM FREWE

the solace that it must have afforded, is in itself a wonderful justification of the decision that the Museum should not be closed—as an additional unnecessary misery of war.

[The colour reproductions accompanying this article were made direct from the originals, and we desire to acknowledge the courtesy of the Director, Sir Cecil Smith, in allowing our engraver facilities for this purpose, and also in permitting us to use the official photographs for the text illustrations. THE EDITOR.]



WARREN HASTINGS (1732-1818)
ARTIST UNKNOWN

British Artists in the War Zone

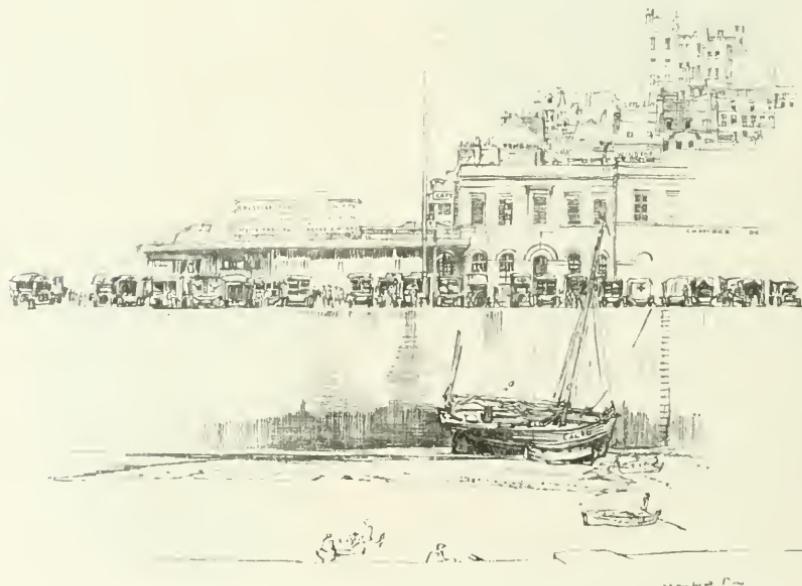
BRITISH ARTISTS IN THE WAR ZONE—MUIRHEAD BONE AND JAMES McBEY.

THE War has altered the life and tasks of many English artists. A number of the younger men have taken up work loyally and willingly which they felt was irksome and totally different from what they have been used to. A few, but very few, who cannot fight, but who by reason of their age are eligible for military service have been fortunate in filling positions for which their work exactly fitted them. One of these fortunate ones is Mr. Muirhead Bone, who was appointed as a commissioned officer in the British Army in France with full power from the War Office to make drawings and sketches of places and incidents, for a permanent national record, which eventually will find its place in the British Museum.

A good many of the artist's friends wondered what effect the War would have on Mr. Bone's art. Some thought it would be hampered in consequence of restrictions. Others prophesied a radical change in it. Judging by the great quantity of work he has done since he took the field some six months ago, and which after having

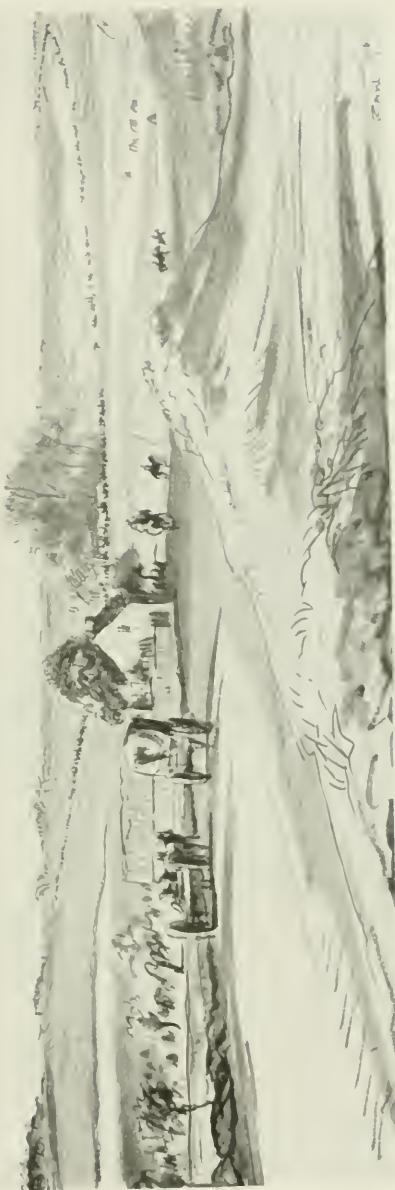
passed the Censor has been privately seen in London, it must be admitted that it has not deteriorated at all. On the contrary the favourable prophecies about it have come true. Before the War his art had reached a stage when it occasionally seemed to stop at a certain level. A few of his successes were repeated until they nearly became monotonous, and one felt the artist wanted perhaps a stimulus, some fresh subject or inspiration.

The reproduction of these drawings in the publication called "The Western Front," now being issued by authority of the War Office, will show that the War has provided new impulses, new motives, that have endowed his art with a fresh growth. Not that the sights and scenes which Mr. Bone has witnessed on the Western Front have completely changed the character of his art. They seem to have expanded it naturally, especially in those vital and personal qualities, those strongly individual and imaginative views of things which have made him famous in the past. The elaborate methods of his early and pre-war work have broadened in spirit and technique into a direct statement of things seen by an artist who has real feeling and sure sensitiveness of eye and hand. The War then



"BRITISH RED CROSS DEPOT AT BOULOGNE" (From "The Western Front")

DRAWING BY MUIRHEAD BONE



"BRITISH TROOPS ON THE MARCH
TO THE SOMME" DRAWING
BY MUIRHEAD BONE

(From "The Western Front")

British Artists in the War Zone

has been rather the chance by which Mr. Bone's art has profited, and the result is most interesting and successful. It certainly has supplied him with a very great number of motives. For his drawings include not only views of ruins, or battle-fields, but every phase of subjects and incidents that have been, and are, taking place on the Western War frontier, viz. military operations, hospital scenes, camp and trench life. Looking through the many drawings, one can trace his travels from the moment of his arrival in France, when he notes down his first impression of the evidences of War in the shape of a delicate drawing, admirable in line and design (here reproduced) of *The British Red Cross Depot at Boulogne*, to the impressive drawing called *Watching British Artillery Fire on Trônes Wood*. This latter drawing shows the extraordinary power and vitality of Mr. Bone's work. From the reproduction one can realise the scene with its view across the vast plain stretching to the windy sky and rapidly drifting smoke from the distant guns. How simply yet powerfully expressed is the foreground scarred with shell-holes, where there is never the touch of a line or a wash too much. The same thing applies equally to the marvellous drawing *British Troops*

on the March to the Somme. Could the play of light and shadow over an undulating landscape be given more truthfully or sensitively? The susceptible touch of the chalk line and wash give rhythm, form, and atmospheric effect to the whole most perfectly. The figures not only completely express movement (look at the group of galloping horsemen in mid-distance), but the long sweeping line of the far-off troops also emphasises the dip of the valley, and this line is repeated in the foreground figures, and the eye wanders interested from point to point.

Outside Arras (near the German lines) from the reproduction does not look a very interesting subject, but the artist has made it so. A beautiful drawing called *The Country near Amiens* too has no subject but is full of the power that Rembrandt or Ruisdael possessed of expressing vast distances and atmospheric effects. Mr. Bone's drawing is one that tells of a country of flat plains spreading endlessly. In fact the whole series of landscapes in this campaign, especially those interminable straight French roads, in the artist's hands, offer themselves as a modern wandering place for the mind, so vividly are they expressed. A drawing of a road along which a transport is moving with



"OUTSIDE ARRAS (NEAR THE GERMAN LINES)" (From "The Western Front") DRAWING BY MUIRHEAD BONE
180



"WATCHING OUR ARTILLERY FIRE ON
TRÔNES WOOD FROM MONTAUBAN."
DRAWING BY MUIRHEAD BONE

(From "The War in France")



“RUINED GERMAN TRENCHES NEAR CONTAL-
MAISON.” DRAWING BY MUIRHEAD BONE

(From “The Western Front”)

"THE BATTLE OF THE SOMME,"
DRAWING BY MUIRHEAD BONE



(See "The Western Front")

British Artists in the War Zone

screens on one side to protect it from shelling is a good example of this. A very different subject is a large charcoal sketch of one of the new and famous "tanks," which rears its curious and clumsy bulk against the earth. This is one of the most impressive drawings he has done in the course of his sojourn as yet in France. Of course an artist like Mr. Bone, who has always been interested in architectural subjects, found many motives in the ruined towns and villages which he has naturally treated with keen interest and sympathy.

Among the surprises to the artist's admirers will be the number of figure subjects he has successfully carried out. They consist of individual portraits, an officers' mess, hospital scenes, both on the shore and on ships: scenes that are full of pathos and also have true artistic qualities. All these drawings, destined to become the property of the British Nation, will surely rank as one of the finest pictorial records of the greatest of wars. Some of these drawings will be seen at Messrs. Colnaghi and Obach's Galleries.

Mr. James McBey has not had the same good fortune and perfect liberty as Mr. Muirhead Bone possesses to draw where he pleases, and though

at present not exactly at the Front is sufficiently near the War zone to be affected by its incidents and influences. Early last year he volunteered for service in France and was accepted, but was found not fitted for active warfare, and his duties were consequently destined to be more civilian in character than those of an actual fighter. Stationed first at Boulogne, his work afterwards required his presence at Rouen and other French cities. All his free moments have been given up to sketching, and the result in the shape of some of the etchings here reproduced shows that this had an effect on his art which has been for the best. It seems to have deepened and broadened it, to have made it more individual, and certainly more ambitious in character, as can be seen in the large plate of Rouen. An extensive view of Boulogne is another essay of the same kind.

The subjects of these etchings by Mr. McBey are very different from those of Mr. Bone's drawings. They give the peaceful aspect of a country that is engaged in a life and death struggle for existence with the actual fighting going on not so far away. There is one exception in the new works of Mr. McBey, that hints of the presence of war so near



"THE SEINE AT ROUEN"

(Messrs. Colnaghi & Obach)

ETCHING BY JAMES MCBEY



"THE CRUCIFIX, BOULOGNE"

(*Messrs. Colnaghi & Sons Ltd.*)

ETCHING BY JAMES MCBEY

at hand: that is the etching called *The Sussex*. This is one of the largest plates he has hitherto executed. And there is a tragic grandeur about it which haunts one. The ill-fated packet-boat is shown occupying the centre of the composition, lying stranded but upright on the beach: the steep side of her hull illuminated by the rays of the setting sun which is sinking into the low bank of mist on the horizon. Her wrecked and crushed-in bows present a mass of shadow from which the eye is led most skilfully to the crowd of fishwives, their men-folk, and other onlookers who gaze curiously at her, and who are silhouetted against a large liner going out to sea. It is a splendidly designed plate, and the main masses of the composition are beautifully placed. But the chief merit of the work is the way the artist has succeeded in rendering the pathos of the scene. It was clearly a spectacle that profoundly stirred him, and he has communicated his emotion to us most perfectly in this plate. This etching is certainly a landmark in the progress of Mr. McBey's art and makes one feel sure of the promise of greater things to come.

That none of the other etchings have this dramatic quality quite so strongly may be owing to the nature of their subjects, but the fair prospect of the magnificent old city of Rouen spread out before him has inspired the artist to execute this large and ambitious plate. And it must be admitted with a great measure of success. Such a theme would try the powers to the utmost of any etcher, and Mr. McBey has come through the ordeal triumphantly. *Quai Gambetta, Boulogne*, shows the artist's instinct for design and certainty in placing his subject perfectly upon the plate. Of the two plates, *The Crucifix, Boulogne*, and *The Scene at Rouen*, the former is remarkable for its fine rendering of a sky covered with dense masses of shining clouds, and the play of light over hill side, town, and river, very simply and directly drawn on the copper: the latter, for the effect of calm afternoon light on a broad river, where its sentiment is so perfectly given. All these etchings show that Mr. McBey advances in his art. He has style, the pictorial intention in his work always stands out, and he has much freshness of observation.

FRANK GIDDS, JR.



"ROUEN," ETCHING
BY JAMES MCBEY

(Messrs. Colnaghi & Sons)

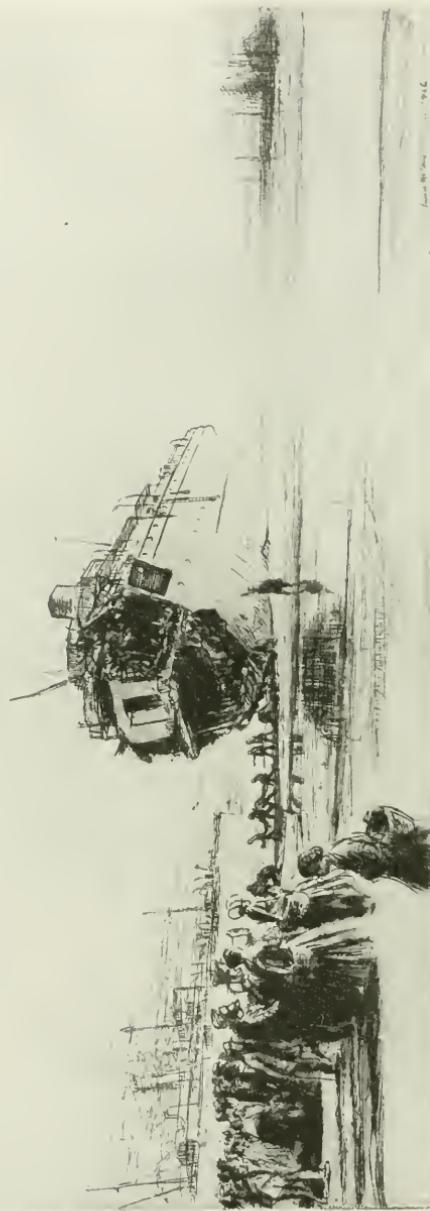
"OUAI GAMMETTA, BOULOGNE"
ETCHING BY JAMES McBEY

1906 - C. 1907 - (the 1st)



"THE 'SUSSEX,'" ETCHING
BY JAMES McBEY

(Messrs. Colnaghi & Sons)



The Arts and Crafts Exhibition

ARTS AND CRAFTS AT THE ROYAL ACADEMY. (*Third Article.*)

LAST summer when the prospectus of the recent Arts and Crafts Exhibition was issued it was accompanied by some notes on the "Werkbund," an association formed in Germany a few years ago with the object of capturing the markets of the world for German art manufactures. The notes showed how readily the scheme was adopted in Germany, whose Government sent representatives here to report on the English craft revival, and German students to work at the Central School of Arts and Crafts in London: and how the "Werkbund" was supported by the German manufacturers, great and small alike. It was pointed out by the Committee of the Arts and Crafts Society that the German efforts would be intensified rather than relaxed after the war, and we were urged to abandon our inert attitude and to organise our industries, and, as a first step in this direction, to support the exhibition at Burlington House.

It is interesting to see that France is making a similar appeal, backed by identical arguments and directed against the common enemy. In the French appeal, issued by the Committee that has its headquarters at the Musée des Arts Décoratifs, Paris, it is complained that there is a tendency abroad to think that decorative art in France is purely traditional and follows imitative rather than creative lines. This view in the opinion of the Committee is a mistaken one, and they point out that innumerable examples of excellent modern work have been shown at the Musée des Arts Décoratifs and other galleries during the past five and twenty years.

*An account of this organisation was given in "THE STUDIO Year Book of Decorative Art" for 1911.

They admit, however, that the manufacturers have not interested themselves sufficiently in the movement, and that in view of the German efforts it is of the first importance to bring them into closer relationship with the artists. To achieve this is one of the objects of the Committee, which contains some of the ablest of French decorative artists and some of the most enterprising manufacturers. Its aims also include the reorganisation of the teaching of the decorative arts, so that the schools shall provide the factories with skilled craftsmen in touch with new ideas: the cultivation of the taste of the purchasing public, and the holding of exhibitions.

The objects of the Paris Committee are in complete agreement with those of the promoters of the similar movement in England, and the terms



EBONY CHINA CABINET, DESIGNED BY ERNEST W. GIMSON, EXECUTIVE WITH
(The property of Mr. C. G. C.)

The Arts and Crafts Exhibition



CLOCK CASE. DESIGNED BY ALLAN F. VIGERS ; EXECUTED BY WALLACE ELLIOT

of the appeals are in both cases almost identical. The re-modelling of the schools to make them fitter to supply the manufacturers with skilled craftsmen who possess some knowledge of the fine arts has been in progress here for a considerable period, and the success of the recent show of Arts and Crafts at Burlington House has proved the educational value of exhibitions. The value of the exhibition at Burlington House was enhanced by the addresses and discussions on applied art and kindred matters held from time to time in the University Room and the Hall of Heroes, which were at times crowded to inconvenience

by appreciative audiences. But the best proof of all of the value of the exhibition and the interest that was taken in it is to be found in the fact that the attendance, in spite of the war, was by far the largest recorded during the twenty-eight years of the Society's history.

In accordance with the intimation given at the close of the second article on the exhibition last month, a few further illustrations are now added to those which have already appeared. The book-cover, reproduced on page 192, of Malory's "Morte d'Arthur" is one of the most elaborate, and it may be added one of the most successful of those produced so far by Miss Adams. The cover is of black pigskin and the feature of the design is the oak-tree, tooled in gold, which covers the greater part of the surface. On the branches of the tree hang the shields of King Arthur and eight of his knights tooled in gold and silver and gay with touches of positive colour. Beneath the tree stand a hart and a hind, and at its base, where rabbits crouch among the columbines, walks Malory's "Questyng Beest." There are more decorations in parts of the cover not shown in the illustration. The edges of the book are gauffered and the top edge bears the coat of arms of the printer with a horn and a bee at each end (a play on the name of Mr. Hornby) and a



PAINTED EBONY AND WALNUT CABINET.
DESIGNED BY LOUISE POWELL ; EXECUTED BY S. H. BARNESLEY AND LOUISE POWELL

The Arts and Crafts Exhibition



PAINTED CHINA BOWL.

BY FRACKERAY TURNER

quotation in Spanish about knight errants from "Don Quixote." The book was bound by Miss Adams at Noke, near Oxford, and as the name of the village is derived from "an oak" the fore-edge is adorned with a design of oak trees. Another attractive cover by Miss Adams, of which an illustration is given, is one of green pigskin with an apple-tree design for "The Song of Songs." This and the "Morte d'Arthur" were both printed at the Ashendene Press.

Other illustrations show three attractive covers that were displayed in the cases in the University room. The "Omar Khayyam" by Mr. Peter

McLusky of the Central School of Arts and Crafts is a simple but most effective design of gold on green levant morocco. Green was indeed in favour at the exhibition in almost every department of design, and one of the two covers contributed by Mr. J. F. H. Bates is also in green, "The Golden Sayings of Epictetus," decorated with a pleasant pattern in gold tooling of intersecting curves, and rosettes of green and gold. The second cover by Mr. Bates, for Mr. T. Sturge Moore's "Danae," is in full red levant morocco, with a design in gold of severely conventionalised

flowers and foliage, and lettering round the border.

Among the many drawings in the department of lithography were the two interesting studies for glass roundels at Tyburn Convent, exhibited by Miss Margaret Rope and reproduced on page 196. The better of them is perhaps the one bearing the inscription "Blessed are they that suffer persecution for justice' sake," showing a mitred bishop under a tree giving a benediction to a few faithful members of his scattered flock gathered together in a secluded valley. The other, "Giving drink to the thirsty," is a carefully composed drawing of an incident that must have occurred innumerable



POTTERY

BY ALFRED F. AND LEON TOWRER

The Arts and Crafts Exhibition

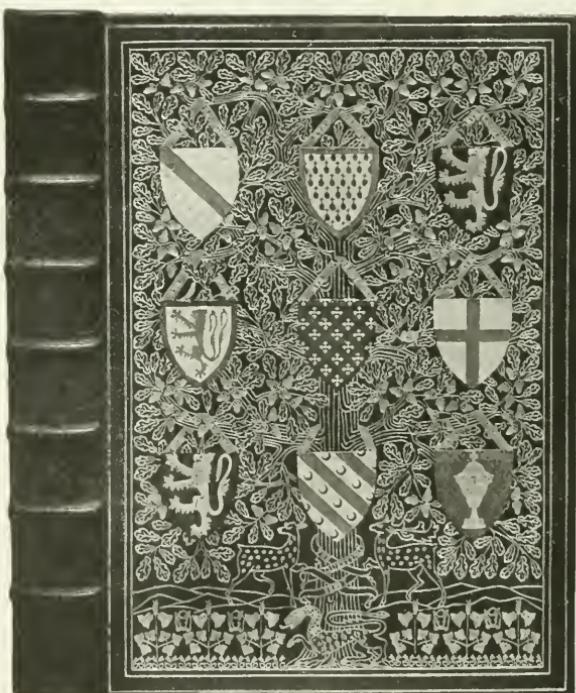
times at Tyburn or on the way thither from the City. It represents a seventeenth-century crowd gathered round a condemned man tied to the hurdle on which he is being drawn to the place of execution and drinking from a cup held to his lips by a charitable bystander. Miss Ethel Kirkpatrick's woodcut in colour, *Mount's Bay*, which is also illustrated, is treated in the right manner for the kind of reproduction selected, and the simple tones of the blue water and pale grey sky, the white quays and houses, and the orange-coloured sails of the fishing boats combine to make a pleasing picture.

Mr. Wallace Elliot's clock case from a design by Mr. Allan F. Vigers is of camwood (veneer on mahogany), inlaid with mother-of-pearl and ivory. The narrow edging of ivory round the entire border is a happy inspiration, contrasting as it does with the rich colour of the wood and the dull silver and gold of the clock-face and its surroundings. The clock was shown at the exhibition in *Domus* 1, where on the wall close by it was hung the subject of another illustration this month, the stained wood mirror-frame by Miss J. A. Labrousse, remarkable for its elaborate scheme of minute decoration in which figures and peacocks are introduced. In *Domus* 1 also was exhibited the painted ebony and walnut cabinet with seven small drawers, made and decorated by Mrs. Louise Powell and Mr. S. H. Barnsley. Mrs. Powell and her husband, Mr. Alfred H. Powell, are jointly responsible for the blue and white jar, the lustre jug with oak-tree design, and the round dish with the stag, three pieces included in the extremely interesting case of pottery shown by these artists in the Municipal Room—the room in which the large wall-decorations by Mr. Clausen, Mr. Sims, Mr. Greiffenhagen and

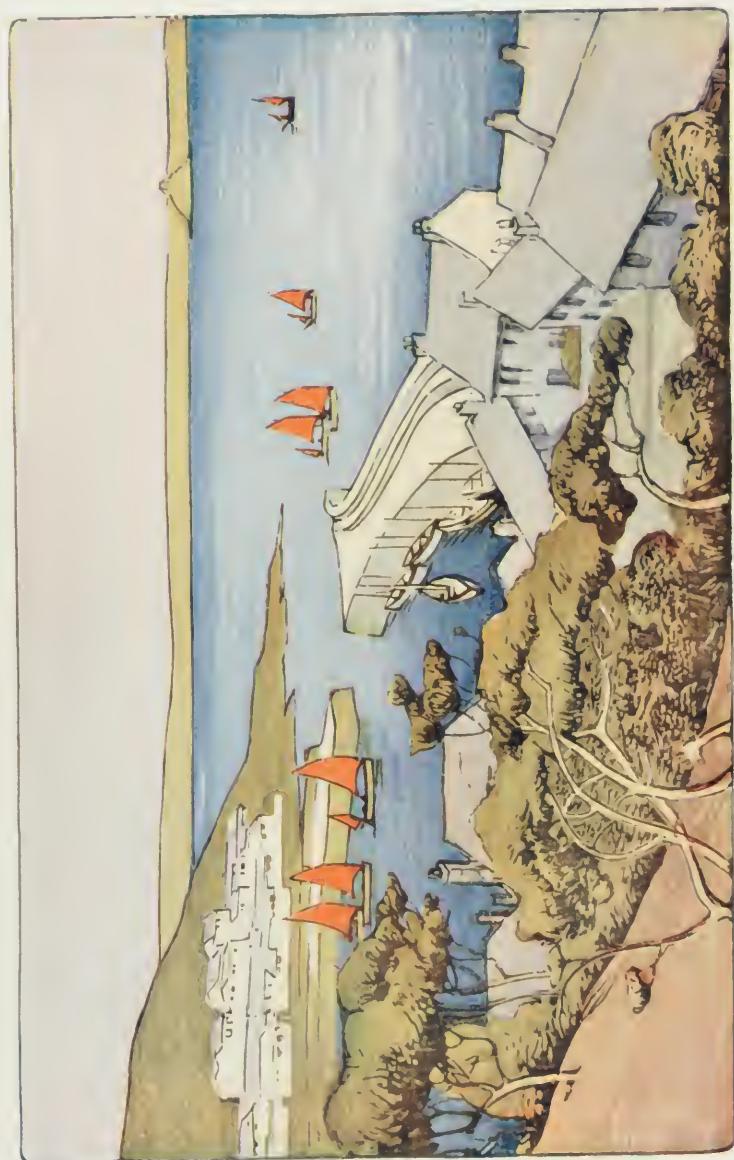
Mr. Anning Bell were placed. Here most of the pottery in the exhibition was shown, but Mr. Thackeray Turner's painted bowl, with its graceful internal decoration of floral forms, was exhibited in the little bedroom designed and arranged by Mr. and Mrs. Christie and Mr. F. W. Troup. The ebony china cabinet designed by Mr. Ernest W. Gimson and executed by Mr. E. Smith will be remembered as one of the most attractive pieces of furniture in the room arranged by Mr. Gimson and Miss May Morris.

There still remain to be illustrated, in addition to one or two things which could not be reproduced in time for this article, some examples from the excellent collection of metal-work and jewellery already briefly noticed in a preceding article, and some things from the Retrospective Room, one of the most interesting sections of the exhibition. These will appear in an early number.

W. T. WHITLEY.



BINDING IN BLACK PIGSKIN OF MALORY'S "MORTE D'ARTHUR" (ASHENDENE PRESS).
BY KATHARINE ADAMS (SEE DESCRIPTION ON P. 190)



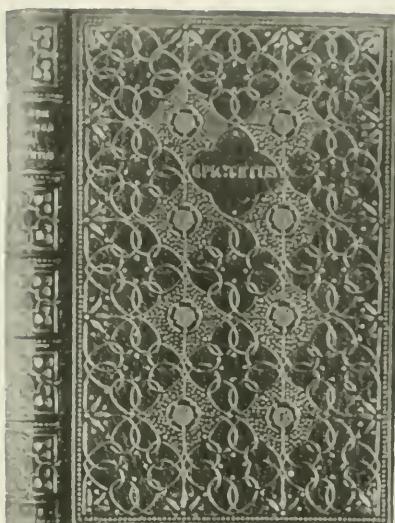
MOUNTS BAY FROM A WOOD
ENGRAVING BY L. KIRKPATRICK.





"THE SONG OF SONGS"

BINDING IN GREEN PIGSKIN BY KATHARINE ADAMS



"THE GOLDEN SAYINGS OF EPITET"
BINDING IN FULL GREEN LEVANT MOROCCO

BY J. E. H. BATES



"DANAE (STURGE MORE)"

FULL RED LEVANT MOROCCO BINDING
BY J. E. H. BATES

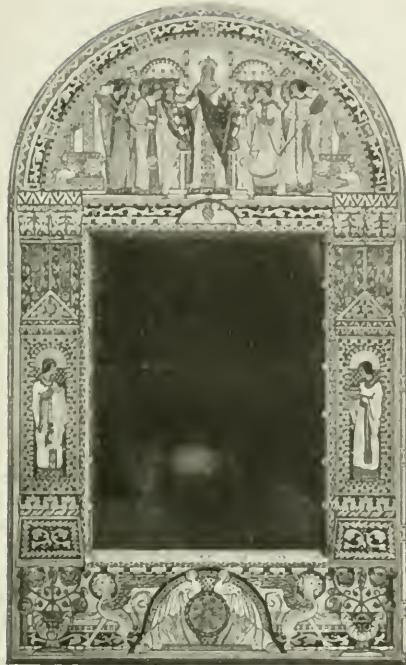


"OMAR KHAYYAM"

BINDING IN GREEN LEVANT MOROCCO
BY J. E. H. BATES

DRAWINGS FOR GLASS ROUNDELS AT
TYBURN CONVENT. BY MARGARET ROPE





STAINED WOOD MIRROR FRAME BY J. A. LABROUSSE

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—At the Fifty-sixth exhibition of the New English Art Club now being held at the Galleries of the Royal Society of British Artists in Suffolk Street the landscape painters provide the subject matter of chief interest, and though perhaps there is not a great deal in this direction that calls for attention as particularly remarkable, the predominance of work which proclaims an intimate intercourse with nature is by no means unwelcome under present circumstances. Mr. Wilson Steer has sent four canvases in which he has effectively dealt with problems of dissimilar kinds. In the largest, *The Vale of Gloucester*, the colour is somewhat monotonous and the interest centres in the subtle gradation of atmospheric tone in a far-reaching stretch of country; in *The Terrace Walk and Scene in a Park* his palette has a larger range with agreeable results, and in the *plein-air* study of an ancient stronghold, *Chirk Castle*, atmosphere is again ably

handled. Mr. Lucien Pissarro's contribution comprises no less than ten subjects—four oils and half-a-dozen of those little drawings in which his refined sensibility is so eloquently expressed, and Mr. Rich, too, makes a good showing with an almost equal number. Mr. David Muirhead, again, is not far behind, and besides landscapes he has a figure-painting, *Girl with a Book*, which amply attests his versatility. Mr. C. J. Holmes and his coadjutor at the National Gallery both add strength to the show, the former with his excellent *Gravel Pit and the Rainbow*, and the latter with two capital studies of mountain landscape, *Rhdygarnedd* and *Diphays*. Prof. Brown, Mr. C. M. Gere, Mr. Bellingham-Smith and Mr. D. S. MacColl are seen to advantage in their diverse interpretations of landscape, and some little drawings by Mr. Joseph Southall should certainly be included among the things of more than passing interest. Portraits are not numerous on this occasion, and among the best things in this category are Mr. McEvoy's *The Artist's Mother* and Mrs. Swynnerton's *Henry James, O.M.* Mr. John's *Lord Fisher* lacks the geniality of expression which we find in Mr. Francis Dodd's pencil study in another room. Other portraits of note are Mr. Dodd's *C. P. Scott, Esq.*, Mr. J. B. Manson's *Lucien Pissarro*, and Mr. Lambert's *Capt. R. D. Simpson*. Mr. Lambert has also a clever pencil-portrait of *Sgt. George Coates* in the room containing drawings of various kinds, where also, as usual, much good work is to be seen, including three pen-studies of olive trees by Joseph Champcommunal, a talented French artist whose work has already appeared in these pages and who, alas! is now numbered among those who have laid down their lives for their country.

At the Fine Art Society's galleries, apart from a large collection of drawings of Belgian towns and war lithographs by Mr. Frank Brangwyn, many of which have been made familiar by publication in various ways, the chief attraction was a group of pictures of Majorca by Lieut. Stuart Boyd, who joined the Army immediately on the outbreak of war and died early in October last from wounds received when leading into action a company of the Sherwood Foresters a few days before. Mr. Boyd was twenty-nine at the time of his death and studied at the Slade School, where he held two Scholarships. Before the war he exhibited at the Royal Academy, the New English Art Club, the National Portrait Society and other exhibitions. In these pictures of Majorca, where he was in the habit of spending many months

each year, he proves himself an artist of marked talent, successful alike in landscape and figure-subjects, but especially in recording the effects of light and atmosphere. Radiant with sunshine, they speak of a temperament that found satisfaction and joy in searching for and interpreting the smiling side of Nature.

Before the war one of the chief events of the winter Art season in London was the Goupil Gallery Salon, but when war broke out in August 1914 Messrs. Marchant and Co. decided to cancel this fixture and it has not been resumed since. During the past two months they have, however, had on view a small but interesting collection of drawings and paintings by various modern artists whose work we were accustomed to see in their pre-war Salons. The collection contained two contributions from the Belgian artist, Albert Baertsoen, who in one of them has made use of that much criticised structure, Hungerford Bridge, as the motive for an effective charcoal and wash study.

The unhappy fate which has befallen the Poles, the Serbs, and other branches of the Slav race, is one of the great tragedies of this greatest of all wars, and the various organisations which have been started in this country with the view of making known the cause of these suffering peoples deserve the sympathy and encouragement of the British public. The Czechs of Bohemia, who also

belong to the Slav race, have encountered many hardships since the outbreak of war, for their sympathies are undoubtedly on the side of this country and her Allies, upon whose victory depends the realisation of their national aspirations. Though, however, they have been subject to Austrian rule for several centuries they have ever striven to preserve their national characteristics, prominent among which is the universal feeling for art, manifested very markedly in the handicrafts practised by the peasants. In pictorial art they have developed a school with distinctly national traits amid which but little trace of exotic influence is now discernible. Perhaps the most representative member of this school at the present day is Joza Uprka, whose painting *Seeking a Lost King* we reproduce as a supplement. Uprka hails from Moravia, and there it is that he seeks and finds the motives for his pictures. Writing of this artist in a little brochure issued a few months ago by the London Czech Committee, Mr. Prochazka says: "Uprka's canvases rebelliously but triumphantly dance in light and colour: the artist lives and feels with the subjects of his paintings: work in the meadows and fields, village life, joys, feasts, dances, prayers. In his art there is nothing melancholy: no shadows, no miseries, no dying, as if in his happy land people never died nor knew of death." The fairs and feasts especially have fascinated him, for on these occasions the people assemble in their gala costumes and the villages are ablaze with colour.



"SPRING SUNLIGHT"



"SEEKING A LOST KING" FROM THE
OIL PAINTING BY JOZA UPRKA.



"INVOCATION OF LAKSHMI"

BY FEDERICO BELTRÁN-MASSES

BARCELONA.—Federico Beltrán-Masses has in the past year obtained one of the greatest satisfactions to which an artist can aspire — official recognition and success in his native country, and that at an age when the majority of those who follow the path of art make their first start and find how great are the obstacles that lie in their way. During the past summer before his departure from Spain to settle in Paris, Beltrán desired to let the public of Barcelona and Madrid see a collection of his work, and the result proved a great success, demonstrating clearly that, in spite of his youth, the artist is not one of those who are still seeking for their bearings, but one who, having found the right direction, is pursuing it with confidence and enthusiasm. He is an indefatigable and enterprising worker, possessing an exquisite taste, and as a painter he has devoted himself particularly to the presentation of those feminine types

that were wont in former days to haunt the fetes of Versailles and Andalusia. If we would look for a parallel to him we shall find it in the French painter, the late Gaston La Touche, but the resemblance between the two is purely one of spirit, for in regard to technique their work is entirely different.

Beltrán delights in reviving the festive scenes of bygone times, Oriental or Spanish, and indeed everything that enables him to present an harmonious juxtaposition of gay colour and decorative elements, and woman is ever an indispensable constituent of his compositions. He is an accomplished draughtsman, for not in vain has he devoted himself with zeal to that essential part of his practice—but his Southern temperament has given him a special enthusiasm for colour, the secrets of which he is ever revealing; his methods are truly personal, and his manipulation

of the brush is marked by the facility and assurance proper to those who have mastered the craft of painting. His women appear to us perhaps somewhat sensual, but it must be borne in mind that Beltrán's art is the product of a Southern nature, as was the case with the Italian masters of the sixteenth and seventeenth centuries who exercised so much influence on Spanish art and whose works are to be found in large numbers in our public and private collections.

As we have already said, Beltrán has achieved a success of remarkable importance, for his recent exhibitions have been really notable events in the art world of this country. The National Museum has acquired one of his pictures entitled *Noche Azul*, and another fine work, *Noche Galante*, has been purchased by King Alfonso, from whom the artist has received the insignia of the Order of Isabel la Católica.

J. G. M.

PHILADELPHIA. That the medium employed by artists in the expression of their ideas can be varied in modern practice of the graphic arts to an almost unlimited extent, was very well shown in the Fourteenth Annual Water-Colour Exhibition held at the Pennsylvania Academy of the Fine Arts from November 5 to December 10. The Fifteenth Annual Exhibition of Miniatures was open to the public during the same period in one of the smaller galleries. Evidence of the so-styled "new tendencies" was visible on every side, mainly in the work of painters depending upon the use of colour unaided by line or light and shade. There was much of this that should never have been presented to public view as serious art, but there were also good things, sound in *facture*, chromatically brilliant, quite in the line of modern procedure yet real works of art, by artists of genuine ability, gifted with fine visual powers in perception of much in nature that remains an unopened book to the less observant.

This last point was illustrated by Mr. Childe Hassam's group of twelve water-colours, works of an Impressionist creating design by means of colour. Mr. Alexander Robinson as a colourist also made a notable showing of a group of pictures and decorations in which the vivid hues of the tropics in the West Indies, Brazil and Persia are rendered with astonishing effect with the boldest possible handling of the brush. Mr. Alexis B. Many exhibited some very virile technique in a similar treatment of objects of still life. Mr. Hayley Lever was represented by a group of paintings in pure aquarelle, of the fishing boats and scenery of Gloucester, Massachusetts, favoured very much of late by American painters formerly working on the coast of Brittany or around St. Ives. Quite unique is



"PRAISE OF THE MANTILLA"

BY FEDERICO BELTRÁN-MASES



"NIGHT, BRUGES CANAL" PASTEL
BY CHARLES WARREN EATON

Studio-Talk

his interpretation, yet he succeeds in giving us the essentials of the facts before his eyes.

In *Pines by the River*, a water-colour by Mr. Charles W. Hudson, the trees are objects of sentimental interest, suggestive of a romance of the forest. Very much in the same spirit was the pastel *Night, Bruges Canal*, by Mr. Charles Warren Eaton, mysteriously subtle in effect and delicate in tone. Mr. Walter L. Palmer's water-colour of *A Sunlit Stream* showed the hand of a finished craftsman. Miss Alice Schille sent a group of water-colours, marines and street scenes, sketchy but convincing: Miss Felicie Waldo Howell a group of street views in opaque colour, very realistic in effect. Beautiful sky-painting appeared in a group of Italian landscapes in water-colour by Mr. Colin Campbell Cooper. Good figure-subjects were by Miss Hilda Belcher in *The Very Blonde Baby*, by Miss Helena Day in *The Mermaids*, and Mr. Howard Giles in *Summer*. Mrs. Clara N. Madeira's water-colours deserve especial mention and Mr. W. H. de B. Nelson's painting of *An Old Cottage* was a capital work in aquarelle. Woodblock prints in colour were shown by Mr. Arthur W. Dow, drawings in coloured



"MISS ESTHER BOCKMAN" BY EMILY DRAYTON TAYLOR
(Pennsylvania Academy)



"EDWARD EVERETT HALE" BY LAURA COOMBS HILLS
(Pennsylvania Academy)

chalks by Mr. Henry Reuterdahl, etchings by Mr. Hassam, coloured illustrations by Mr. N. C. Wyeth and Thornton Oakley, portraits in charcoal by Mr. L. G. Seyffert and Mrs. Lilian Westcott Hale. Decorations for the Court House at Youngstown, Ohio, were shown by Mr. E. H. Blashfield.

The bronze Medal of Honour of the Pennsylvania Society of Miniature Painters was awarded to Miss Laura Coombs Hills. Other interesting works in this class were exhibited by the President Mrs. Emily Drayton Taylor, whose portrait of Miss Esther Bockman was very delicately tinted, by Miss Margaret Foote Hawley, who contributed portrait of *Mary Foote*, good in translation of childish personality, by Miss Eulabee Dix Becker, showing a portrait of Miss Bassett, by Miss Mabel R. Welch, a portrait of a little girl *Jane*, by Mrs. Stella Lewis Marks, *A Portrait Study*. Miss Margaretta Archambault sent some good portraits, among others those of Mrs. George Morgan and Mrs. Elbert B. Griffith. That miniature-painting is not confined to portraits was shown by Miss Bertha Coolidge's *Green Coat*, a *Nude* by Mrs. Sarah V. McF. Boyle, *Still Life* by Miss Helen Winslow Durkee, and *Moonlight* by Mr. Harry L. Johnson.

E. C.



*Conn. and Am. Art
Water Color Exhibit*

"PINES BY THE RIVER"
BY CHARLES W. HUDSON

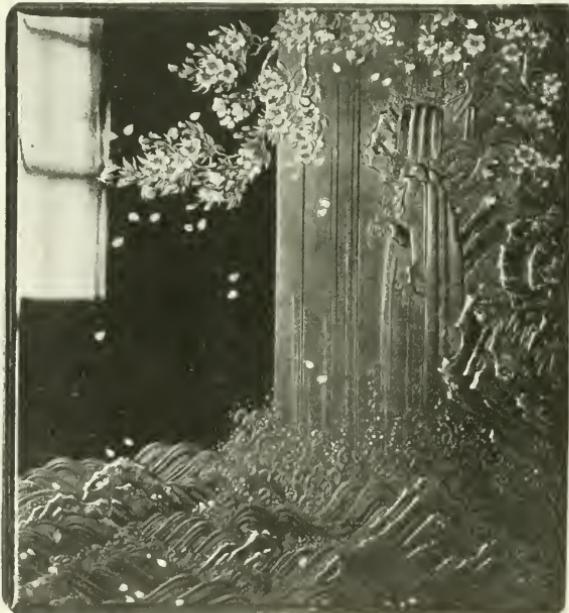


CARVED YELLOW LACQUER TRAY 7 INCHES IN DIAMETER
SOLD FOR 8000 YEN IN COUNT DATÉ SALE

OKYO.—The recent sale of the treasures of Count Daté, the former feudal lord of Sendai, was an historic event to the connoisseurs of Japan. The ancient family of Daté, with its many illustrious ancestors, not only as warriors, but as patrons of art and connoisseurs, has long been famous for the accumulation of art treasures. Count Daté-Munemoto has been expending thousands of yen annually for the preservation and care of his collection of treasures, which have been handed down to him from past generations. But the Count had made up his mind to sell it— or rather a part of it, leaving only those objects that are quite indispensable for maintaining the dignity and tradition of the Daté family—and necessary preparations were well on the way three years

ago when the Empress Dowager of Japan passed away. The matter was then held in abeyance until recently, when two sales were held with an interval of about two months between. The interest aroused was keener than that shown at the famous Nishi Hongwanji sales. (See *THE STUDIO*, October 1913, and June 1914.)

At the first sale there were 375 items, consisting of pottery and porcelain wares, inlaid and metal work, gold and carved lacquer wares and paintings and calligraphs. The sale included a number of *meibutsu*, meaning special articles well known throughout Japan. The largest sum was paid for a *cha-ire*, tea-holder, of sombre tone. It is one of the *meibutsu*, known by the name of *Iwaki Bunrin Cha-ire*. But, think of it—56,000 yen for an unpretentious pot of less than three inches in height! A small square lacquer tray, inlaid with



LACQUERED BOX FOR INK-STONE
SOLD FOR 18,000 YEN AT THE SALE OF COUNT DATÉ'S TREASURES

Studio-Talk

mother-of-pearl, belongs to it, as a fixed rule in *cha-no-yu* requires the *kara mono* (Chinese wares) to be always kept on a tray. The enormous sum paid for the caddy seems ridiculous. But all those who are conversant with the history of *cha-no-yu* will remember incidents in feudal times when provinces were given in exchange for a *chate*, and precious blood was sometimes shed in the effort to get possession of a *cha-ire* or to preserve a painting.



TEA CADDY AND TRAY ("IWAKI BUNIN TE-IRE")
SOLD FOR 50,000 YEN AT THE COUNT DATE SALES

annual income by thirty *koku* (one *koku* is about five bushels) of rice. In spite of strong persuasion by his fellow-vassals, Seizan refused to accept the increase, arguing that he had done nothing to deserve it. Knowing this, Fuma plotted



"SHUMOSHOKU IN THE LOTUS FOND"
BY MASANORU
(COUNT DATE SALE, 28,880 YEN)

A reference was made in these pages not long ago to Matsudaira Fuma, a great patron of *cha-no-yu*. He was a relative of the Date family. Among Fuma's vassals was one Murata Seizan, a tea-master. For long and faithful services rendered Seizan was one day told of an increase of his



"SICK AND HAVING GARDEN" BY T. NOKI
(COUNT DATE SALE, 28,880 YEN)

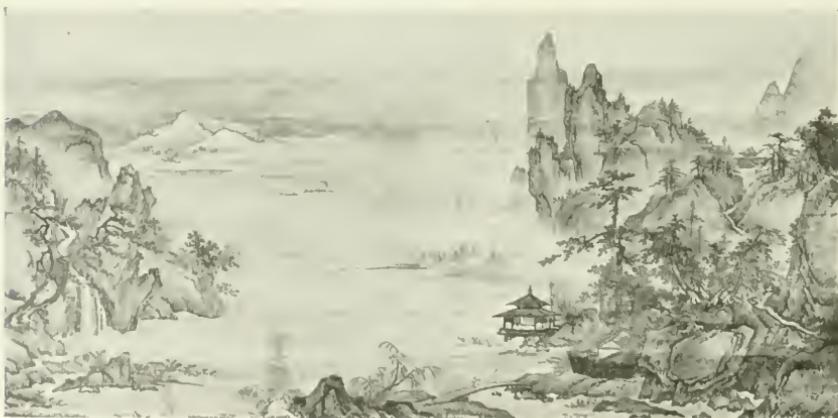


SCREEN PAINTED BY FURUNOBU. (COUNT DATÉ SALE)

Seizan to his side and gave him a *cha-ire* instead of increasing his ration. Seizan's joy was beyond expression, and the small pot he received was henceforth known as "Cha-ire of 30 koku."

Another *meibutsu cha-ire* of Seto ware, named "Kannin Katatsuki," brought 16,000 yen. An incense-burner fetched 30,000 yen, and a single tea-bowl was sold for 6280 yen. A single carved lacquer tray less than nine inches in diameter brought 8000 yen, and a lacquer box, with gold *makiye* of the Ashikaga period, fetched 16,000 yen.

Among the paintings, Bokkei's *Choyo mending his robe* brought 55,000 yen, Ryokai's *Fuké Zenji* 12,000 yen, and Ganki's *Daruma*, with Bokkei's geese and reeds, a set of three *kakemono*, 35,000 yen. A landscape-painting by Kano-Motonobu realised the enormous sum of 30,000 yen. *Shumoshuku enjoying the Lotus Pond*, a *kakemono* painted by Kano-Masanobu, fetched 28,880 yen, and a landscape by Oguri-Sotan, another *kakemono*, 6500 yen. An album of paintings by Kano artists was sold for 20,000 yen. The aggregate for the first sale amounted to 1,050,465 yen.



LANDSCAPE BY KANO MOTONOBU. (COUNT DATÉ SALE, 30,000 YEN)

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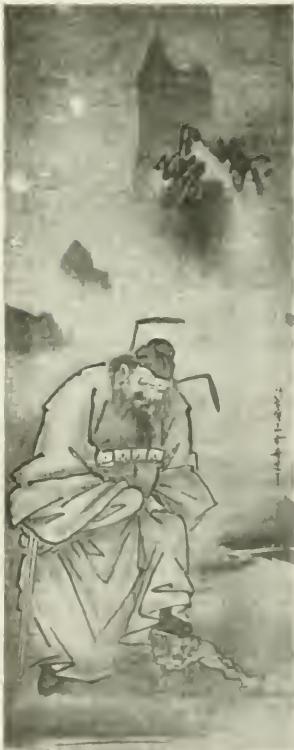


"CHOYO MENDING HIS ROBE." BY BOKKEI
(COUNT DATE SALE, 55,000 YEN)

There were many historic pieces among the *kakemono* and *cha-no-yu* utensils. Ryokai's *Fukin*, above mentioned, was once in the possession of Higashiyama Yoshimasa, a great patron of art. Later it fell into the hands of Toyotomi-Hideyoshi, who presented it to Date-Masamune. The whole picture was apparently drawn with only a few skilful strokes of the brush. Bokkei's *Choyo* is also said to have been much admired by Toyotomi-Hideyoshi. The mounting was by Furuta Oribe. With Ryokai's *Fukin*, it is one of those *kakemono* which are not easily forgotten. Choyo is depicted in the act of cutting thread with his teeth, having mended his robe. There is a mysterious power in the penetrating glance as he looks from under his projecting brow. Among other memorable paintings were landscapes by Kano Masanobu, Motonobu, and Oguri Sotan, and a Kwannon

by Kose no Kiyotaka. The *inkens* I mentioned above, named *Kin* and *Kre*, was originally possessed by Sen no Rikyu, a great connoisseur. Later it came into the hands of Oribe, then of Kobori-Eishyu, and finally into the possession of Date-Masamune (1567-1635) to be handed down to the present generation.

The second sale of Count Date's treasures took place about two months after the first and contained 490 items. The biggest sum was paid for another *chaire*, named *Fukin*, a *chaire*, one of the *meibutsu*, the sum paid being 57,000 yen. A gold lacquer *suzuri-bako*, a box for inkstone, with a wonderful design of a waterfall and cherry-blossoms scattering in the wind, executed in gold *maki-e*, brought 18,000 yen. A gold lacquer paper box with chrysanthemum decoration fetched



SHIKI, PAINTED BY SEI YU
(COUNT DATE SALE, 8,000 YEN)



TEA-JAR NAMED "DAN SETSU"
("REMAINING SNOW")
(COUNT DATÉ SALE, 2700 YEN)

11,000 yen, and a pottery tea-jar named *Dan-setsu* ("Remaining Snow") fetched 2700 yen. Okyo's drawing of a group of cranes under a pine-tree by the seashore was sold for 1600 yen. Two pairs of screens with landscape-paintings by Kanō-Furunobu were sold for 2500 yen. A *kakemono* of Shōki by Sesshyū, though it brought only the modest sum of 806 yen, possessed strong yet pleasing qualities rarely found in his figure-subjects. But no painting among those offered for sale has given a more profound serenity, that comes from a harmonious blending of man and nature, from a perfect concord of man's expression of his inner self with the voice of nature, than Motonobu's *Shiki* and *Hakuga*, which was sold at the auction for 29,000 yen. In this painting Motonobu seems to have soared to an unusual

height, much above the plane he attained in his famous landscape in the *shin* style, which brought 30,000 yen in the first sale.

Another subject by the same artist attracted considerable attention—a set of three *kakemono*: sneezing Hotei in the centre, a long-armed monkey on a pine tree on the right, and another embracing a baby monkey and sitting on an oak-tree on the left. The set was sold for 30,000 yen. A peculiar custom of drinking through the nose in order to refresh oneself is said to have been in vogue in Southern China, whence Hotei is believed to have come. This custom developed a habit of sneezing by thrusting a piece of grass or twisted paper into the nostril, as shown in Motonobu's painting of Hotei under discussion. There was a belief that sneezing dispelled everything unpleasant and cured all sicknesses. Our ancient literature shows that there was a time when sneezing was considered to be a sign of being in love. A popular superstition still has it that one sneeze is a sign of being well spoken of, two of being disliked, three of being in love, and four is a sure sign of catching cold. Motonobu seems to have been the first of our artists to depict Hotei in this peculiar habit.

The second sale brought a little less than half a million yen, making the total of the two sales up to 1,460,000 yen. Encouraged by this splendid result several old houses in Tokyo and Kyoto opened the doors of their godowns and put up their family treasures to auction. Thus an unusually large number of art objects changed hands last year, stirring the artistic enthusiasm of our people.

HARADA-JIRO.



"GROUP OF CRANES." BY MARUYAMA OKYO. (COUNT DATÉ SALE, 1600 YEN)

REVIEWS AND NOTICES.

Assyrian Sculptures—The Palace of Sennacherib. By ARCHIBALD PATERSON, B.D. (The Hague: Martinus Nijhoff.)—The chief function of the sculptor in ancient Assyria seems to have been that of illustrating the tablets in which the vainglorious monarchs of that great military power of antiquity bragged about their conquests and the Frightfulness which they meted out to the tribes and nations they subjugated. In the inscriptions which Sinacherib and his grandson Assur-bani-pal left for posterity to decipher, these despots boasted of the fiendish cruelties they perpetrated on their captives, and it was these same monarchs who adorned the great palace—"the Palace that hath no equal"—built by the former at one end of the mound of Kuyunjik with the bas-reliefs shown in this portfolio of reproductions. The subjects of these reliefs are almost invariably the military exploits of these War Lords and their warriors on land and on water; sometimes they are shown assaulting a stronghold of the enemy, but more frequently the reliefs celebrate the victory they have achieved, and the return of the army with strings of captives and the heads of the slain. It is evident that the sculptor of those days was allowed but little latitude and had to follow a rigorous convention; the only attempt he seems to have made to depart from the prescribed mode of representation was when he occasionally varied the facial expression, but these were very rare occasions, and in looking at the whole series of reliefs one sees an almost endless repetition of the same types. The letterpress accompanying these excellent reproductions is confined to a tabulated analysis of them based largely on the information recorded by Layard, who still remains the chief authority on the relics of the great Mesopotamian Empire that collapsed with startling suddenness six centuries before the Christian era.

Color and its Applications. By M. LUCKESEY. (Constable and Co. Ltd.) 16s. net.—The aim of the American physicist whose name appears on the title-page of this book has been to present a condensed treatment of the science of colour, and in the successive chapters he has endeavoured to present as many phases of the subject as possible in a volume of its size. Hence a large part of the treatise is not directly relevant to the application of colour by those who practise art in various ways, but both the painter of pictures and the decorator will find the author's observations well worth studying, especially those made in the chapters on "The Effect of Environment on Color"; "Color

Effects for the Stage and Drama"; and "Color Phenomena in Painting."

Edmund Dulac's Fairy Book Fairy Tales of the Allied Nations. (London: Hodder and Stoughton.) 6s. net.—The fairy tales in this collection are all different from those illustrated by Mr. Rackham in "The Allies' Fairy-Book" edited by Mr. Edmund Gosse, which we noticed last month. In Mr. Dulac's selection Russia has pride of place and number, with three stories—"Snegorotshka" (the Snow Child), "Ivan and the Chestnut Horse" and "The Fire Bird" which are great favourites in the Little Father's realms, and the "The Blue Bird" which with "The Green Serpent" stands for France is popular on both sides of the Channel. In Mr. Dulac's list, besides England and Ireland all the other allied countries are represented except Roumania. Each one of the stories he has illustrated with a fascinating picture in which his wonderful imagination and rare sense of colour have had full play. The large-sized type is a commendable feature of this volume.

Typographical Printing-Surfaces: The Technology and Mechanism of their Production. By LUDVINS ALPHONSE LEGROS, M.I.C.E., etc., and JOHN CAMERON GRANT. (London: Longmans, Green and Co.) £2 2s. net. Though the title of this work proclaims that it is not a book for the "general reader," yet indirectly its subject matter concerns every reader in whatever part of the world he may live, for while dealing mainly with the typographical requirements of the press in European countries and their offshoots over the seas, it comprehends within its survey the typography of a vast number of non-European races, from Chinese to Cherokee. The chapter which has the most interest for the "general reader" is that which discusses the question of legibility in the light of the researches conducted by scientific investigators and the authors themselves, the result of which is to demonstrate the superiority of "old style" roman and especially the kind known as "blackfriars," as compared with modern roman type, and in the same connection they discuss the question of the size of type suitable for children of different ages, examples of which are given. This question of legibility is one of vital and universal importance, and it is to be hoped that publishers of books and periodicals will take note of the conclusions arrived at by the authors after very elaborate investigations. This work, which includes two lists of patents occupying nearly 90 pages, a technical vocabulary in three languages, and an exhaustive index, must have involved an immense amount of labour.

The Lay Figure

THE LAY FIGURE: ON HOLDING WHAT WE HAVE.

"I THINK all sensible people must admit that there is sound common-sense in the proposal that some of the superfluous things in the National Gallery should be sold," said the Collector. "It certainly seems to me that a judicious weeding out of the collection there is eminently necessary."

"Before I express any opinion on that subject I would like to know what you mean by superfluous," returned the Art Critic; "and also the reason why you think weeding out is desirable."

"Well, I should say that when you have pictures enough by a particular master to represent him adequately anything by him over and above that number would be superfluous," declared the Collector; "and I am anxious for the weeding out because by that means funds could be obtained for the purchase of some very important additions."

"That is all very well," cried the Critic; "but how are you going to fix the number of works by which any master can be adequately represented? A couple of things might suffice to give you a good idea of the capacities of one master, a couple of thousand would not be enough to enable you to estimate fully the genius of another. Who is to establish the right proportion?"

"Why, surely that is the business of the authorities who direct the gallery," broke in the Plain Man. "They ought to know what things are indispensable and what are superfluous."

"The authorities who direct the gallery are not a fixed quantity," suggested the Critic. "One set of them might declare a particular work to be indispensable and their successors might pronounce it to be an obvious superfluity. What is to happen then?"

"Oh don't anticipate troubles before they arise," objected the Plain Man. "The gallery authorities are men of intelligence and I think you can trust their judgment. They are showing admirable sense just now by seeking powers to get rid of some of the things they have by an artist who is grossly over-represented."

"Yes, especially as by reducing this over-representation they can raise money for other purchases," agreed the Collector. "There are serious gaps in the collection which ought to be filled."

"And you want to fill gaps by making gaps," laughed the Critic. "That is a curious policy."

"When you have thousands of works by one man you can surely sell some of them without making gaps," argued the Plain Man. "You do not want the National Gallery to be a one-man show."

"Of course not," exclaimed the Collector. "That would be ridiculous. The National Gallery is a museum of pictorial art and it should include examples of all the artists who have helped to make art history. It should illustrate all the periods of artistic development and it should sum up the world's achievement in painting."

"It is a museum; I grant you that," said the Critic; "but it is also, I would like you to remember, a place in which the *best* art of the world should be preserved. If one artist happens to be the greatest in the world it seems to me logical to retain these thousands of his works simply because you cannot replace them by anything better."

"No, there I disagree with you," replied the Collector. "It is not a question of replacing them by better things but of maintaining the continuity of the collection. We must make some sacrifices to keep that end in view."

"I think you propose to make sacrifices which are greater than you realise," commented the Critic. "You are going to sacrifice principles as well as pictures if you allow the authorities to sell their best things simply to raise the wind. You will endanger the whole future of the collection."

"How can that be when you are securing the funds you want to make the collection more complete?" asked the Plain Man. "It seems to me that you are making the future more secure."

"It seems to me that you are doing nothing of the kind," answered the Critic. "The National Gallery must chiefly depend in the future, as it has in the past, upon the generosity of private donors for additions to its collection, and these donors are anxious to give to the gallery the best that is at their disposal. Do you think they will still feel this anxiety when they realise that even the best is likely to be put on the market at the caprice of a board of directors which is always hard up? Don't you see that they will be the first to resent what will seem to them a breach of trust?"

"I cannot see that there will be any breach of trust," declared the Plain Man.

"Oh, can you not?" exclaimed the Critic. "When a man offers to the gallery, either by gift or bequest, something he treasures he assumes that it will become permanently the property of the nation. If you accept his gift and then put it up for sale you grossly betray his trust."

"Then is the collection to remain as it is, incomplete and unfinished?" asked the Collector.

"It will be better, I believe, to hold on to what we have than to open the door to dangerous experiments," said the Critic. THE LAY FIGURE.

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